'I want to be a lesbian' by Chris Wright

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The erstwhile Boston busker brings it all back home on a new CD

Mary Lou Lord

BY BRETT MILANO

ALSO

Nashville boys Toby Keith and Kenny Chesney
BY SEAN RICHARDSON

Texas troubadours the Flatlanders
BY JON GARELICK

Courtney Love's comeback
BY MATT ASHARE

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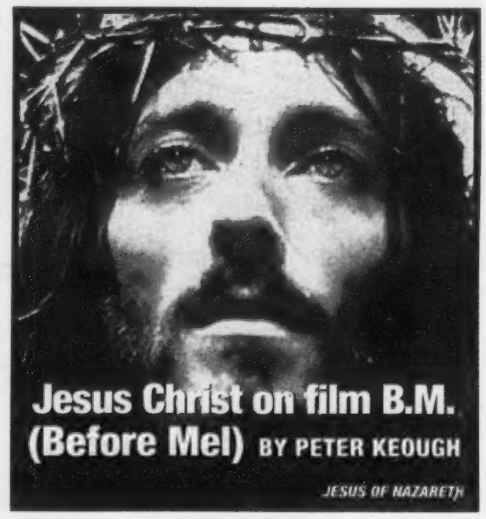


Jesus Christ on film B.M. (Before Mel) BY PETER KEOUGH

JESUS OF NAZARETH

DON'T QUOTE ME

Apostles of slime

The GOP, Rupert Murdoch, Matt Drudge, Rush Limbaugh, the *Wall Street Journal*, and others join to promote a big lie. Kerry wins this round.

BY DAN KENNEDY

JUST IN CASE you were wondering, they really are from another planet. Evidence: a February 12 speech delivered by Republican National Committee chair Ed Gillespie, in which he warned of the attacks he anticipates from John Kerry and his allies. "It's only February," Gillespie said (at least that much was true), "and they have made clear they intend to run the dirtiest campaign in modern presidential politics. This is because they don't want a debate on the issues, and they don't want to run on Senator Kerry's record. I guess I can't blame them for that. We as a party cannot sink to their level. We must stick to truth in this race."

Gillespie made his remarks on Thursday — the same day Matt Drudge floated a rumor on his Web site, the Drudge Report, that news organizations were investigating rumors of an extramarital affair involving Senator John Kerry and a young woman. Now, granted, Drudge, despite the infamy he enjoys for nudging the Monica Lewinsky scandal into the open, isn't a wholly owned subsidiary of the Republican Party. But Sean Hannity and Rush Limbaugh certainly are. Drudge was interviewed on Hannity's radio show later that day, and Hannity gushed and oozed that Drudge, once again, had shown up the liberal media. Limbaugh festooned his Web site, RushLimbaugh.com, with a graphic of an on-the-make "John F'ing Kerry" dressed like a pimp from a 1970s blaxploitation movie. On Friday, Kerry was forced to deny the rumors — whatever they were — on Don Imus's syndicated radio show, as well as at several stops along the campaign trail.

See **QUOTE,** page 14

The black-white school gap

BY DAVID S. BERNSTEIN

THE RADICAL RIGHT

'Conservative' too often equals hate

The media's penchant for quoting spokespeople from Focus on the Family and other right-wing groups on gay marriage is like quoting the Ku Klux Klan on affirmative action

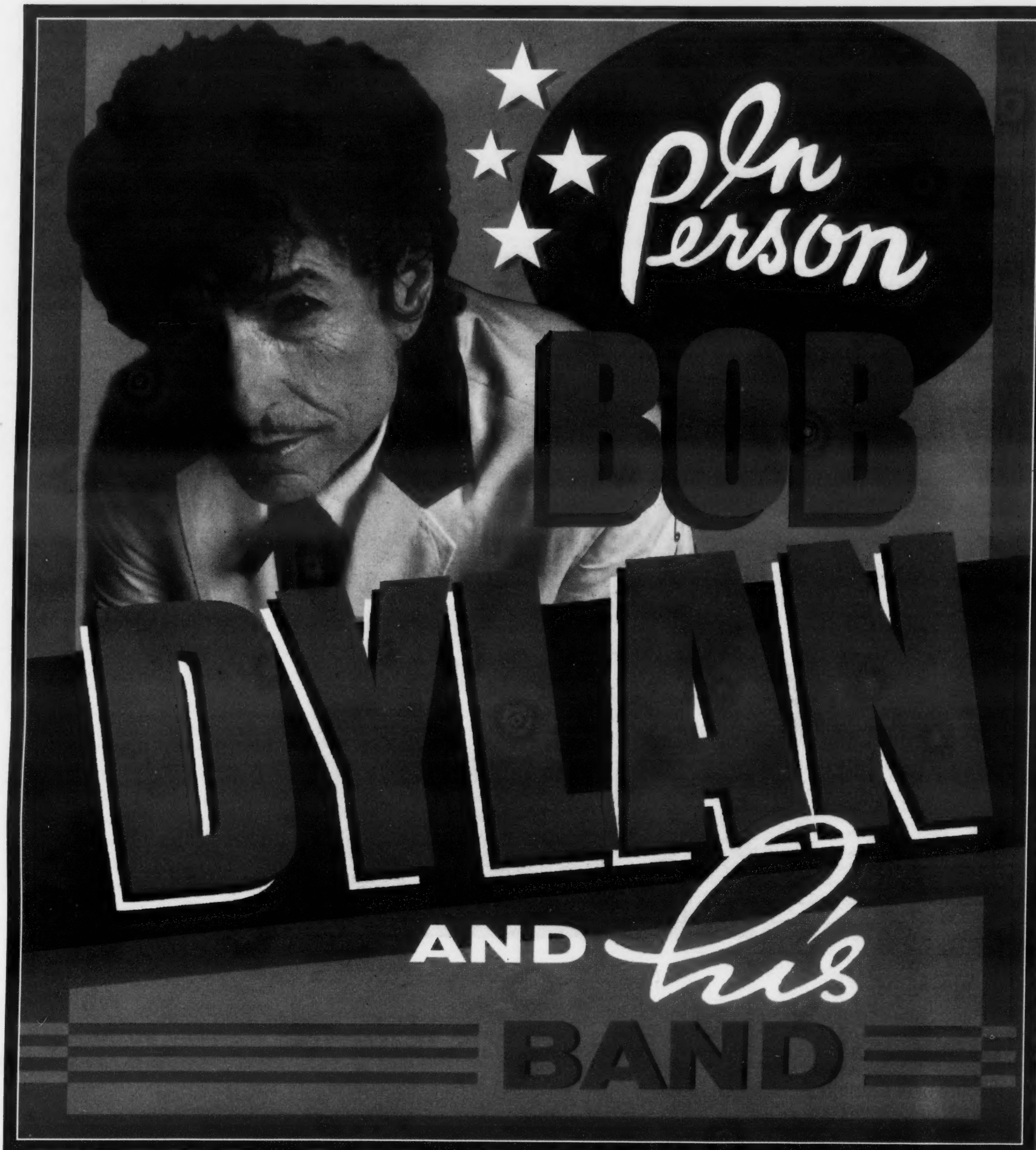
BY KRISTEN LOMBARDI

AT LAST WEEK'S constitutional convention, a pair of images — the camera-lit faces of Arline Isaacson and Tony Perkins — defined the debate over an amendment to the state constitution banning same-sex marriage. After each new development — a moving speech by a state representative, a vote defeating anti-gay language, a strategy to filibuster the convention — a scrum of reporters and cameramen would flock to Isaacson, the co-chair of the Massachusetts Gay and Lesbian Political Caucus, to hear her reiterate that legislators must not take away "our marriage rights." Then the media gaggle would hustle over to Perkins, the president of the Family Research Council (FRC), a right-wing group that opposes rights of any kind for gay and lesbian people, who called on legislators to counter "judicial tyranny" and allow the people to vote on the issue.

This dichotomy comes as no surprise, given the media's penchant to balance reports by presenting the loudest, most visible voices on "both sides" of an issue. But quoting Perkins on the nuances of same-sex marriage is like quoting the Ku Klux Klan on affirmative action or Operation Rescue on abortion. Just as white supremacists and radical abortion foes deny the harsh realities that black people and women can face — realities that often bolster the arguments for affirmative action and abortion — Perkins doesn't even believe that inborn homosexuality exists. According to the

See **RADICAL RIGHT,** page 16

What to do, where to go
See '8 Days a Week'



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— Chris Wright, News and Features, page 24

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February 20, 2004

next week in Arts, Electroclash band Fannypack.

8 days a week and beyond

Our "Picks of the Week" are the Von Bondies, Dead Cat Bounce, and the "Comix As Art" exhibit at Zeitgeist Gallery; in "Next Weekend," Peter Keough talks with North Shore filmmaker Sarah Green about *Dirty Dancing: Havana Nights*; in "State of the Art," Nina MacLaughlin talks to "pro-queer, pro-feminist" pornographer Hannah of the Art Nerd Porn Collective; Randi Hopkins offers a primer on Paul Gauguin as well as on "eVolution" and "Project: AIR"; David Weininger looks forward to Cecilia Bartoli's recital; Ted Drozdowski talks to Scott Sandvik about the NEC's upcoming tribute to Memphis music; Liza Weisstuch préviews the puppet-theater production of *Between Two Worlds/The Dybbuk*; the Gossip come to the Middle East; the Middle East and the Kirkland Café celebrate Mardi Gras; the Sounds come to Axis; Franz Ferdinand comes to O'Brien's; Buckwheat Zydeco plays Johnny D's; in "Future Perfect," we look ahead to Melissa Etheridge, Noam Chomsky, Albert Einstein, Lou Barlow, and J Mascis; in "Arts News," Ted Drozdowski reports on new Worcester club Union Blues, Nina MacLaughlin looks into the Roxbury arts space Hibernian Hall, and Carly Carioli gets a sneak listen to the new Mission of Burma album.

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Dining: In "Dining Out," Robert Nadeau finds real skill at Primavera; in "On the Cheap," Liza Weisstuch roars over Lionette's Market; and in "Noshing," David Harris likes his spuds in stick form.

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Mary Lou Lord: The Boston busker brings it all back home with a new CD, page 20.

A trip to the major labels, motherhood, and a strange vocal-cord ailment all went into the recording of Lord's new *Baby Blue*. Brett Milano talks to the thirtysomething artist about her "midlife crisis" album.

Also: Sean Richardson reports on the latest from mainstream country dudes Toby Keith and Kenny Chesney; Jon Garelick talks with Joe Ely of Texas panhandle troupers the Flatlanders; Peter Keough anticipates Mel Gibson's *The Passion of the Christ* by looking back at work from Pasolini, Zeffirelli, and Scorsese; Christopher Millis looks at photos around town, including Barbara Gallucci's impressions of Levittown; in "Pop Rocks," Matt Ashare listens to the new Courtney Love album; Carolyn Clay checks out *The Spitfire Grill*; Marcia B. Siegel watches dance troupe Monkeyhouse monkey around; William Corbett says that the memoir *Adventures of a Suburban Boy* shows that film director John Boorman knows how to write; and we share some reader responses to our "Guilty Pleasures" music piece of a couple of weeks back.

news and features

DON'T QUOTE ME: Apostles of slime *by Dan Kennedy* **1**
Over the past few weeks, the Republican Attack Machine has already outdone itself, and yet all indications are that the venom directed at John Kerry will only get worse.

"Conservative" too often equals hate *by Kristen Lombardi* **1**
So-called conservative organizations descended on the State House to "protect marriage" and denounce "judicial tyranny." Scratch the surface, however, and you'll find zealous extremists who hate gay people and don't want to see them granted any rights whatsoever.

Black and failing *by David S. Bernstein* **18**
Americans have long fretted over the racial gap in educational test scores, suggesting all kinds of explanations for why it's so persistent. Now, several experts are offering up a new theory, which Boston's new crop of public-school reformers would be wise to heed.

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Americans have become inured to sex on TV. So what to make of *The L Word*, Janet Jackson's "wardrobe malfunction," and the other dirty stuff we see?

Forever young *by Tamara Wieder* **26**
After years spent in broadcasting, Peabody Award–winning journalist Robin Young couldn't be more pleased by where she's landed: as co-host of NPR's noontime newsmagazine, *Here and Now*.

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Exploring the motives of an "ex-gay," and more.

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Our heroes (*swoon*) of last week's constitutional convention, and getting ready for the next round. Plus, Dean's silent scream.

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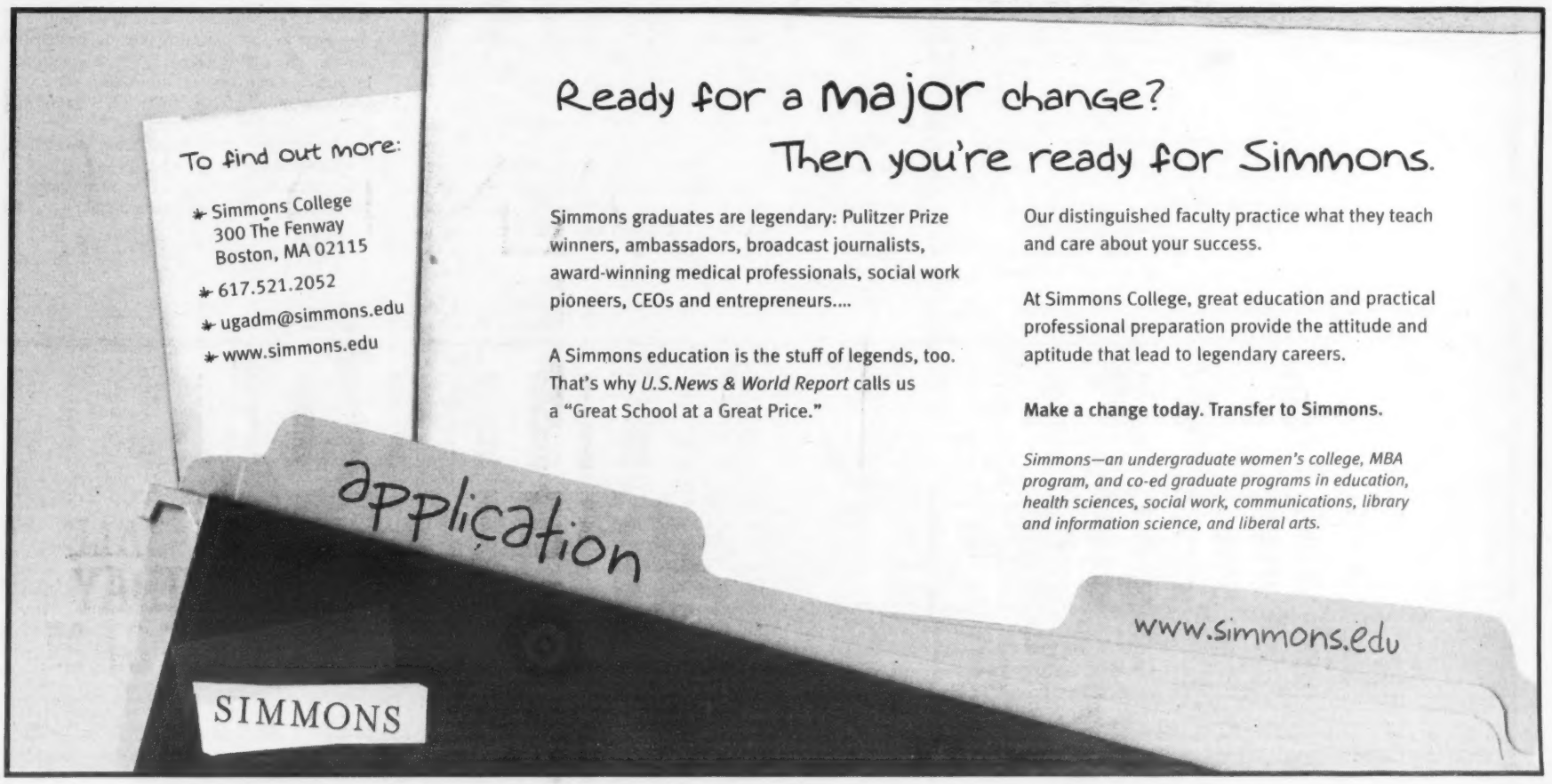
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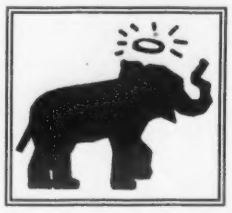
EDITORIAL

President Bush's divisive re-election strategy. Plus, civil rights for all.

Ramping up the culture wars

IN ONE OF HIS infamously blunt assessments of the political landscape, former Vermont governor Howard Dean warned that Democrats will lose the 2004 presidential election if they let Republicans define the issues as "God, guns, and gays." Add another culture-war touchstone to that list: porn. And make no mistake about it — this is exactly what White House strategist Karl Rove wants to do.

Since President George W. Bush took office, Rove has warned in many different forums that the 2004 election will be close, and that to win, Bush must see the GOP's core base — radically religious conservatives — turn out in high numbers. It's estimated that at least four million of these voters stayed home in 2000 (some believe that the late-breaking news of Bush's drunk-driving arrests hurt him with this group). Rove wants them all at the polls come November. But these voters — true ideologues — will not vote for a candidate who does not espouse their theocratic, anti-gay, anti-abortion, and anti-porn agenda. (They hurt Bush's father in 1992, when they rejected his candidacy in favor of Pat Buchanan's. And they damaged Bob Dole in 1996, when they stayed home.)



Throughout his term, Bush has signaled his sympathy with religious conservatives by using biblical phrasing in his major speeches. Who can forget his 2003 State of the Union address, which contained these nuggets for the religious right: "There is power — wonder-working power — in the goodness and idealism and faith of the American people"; "God does miracles in people's lives"; and "May He guide us now." And then there have been his attempts to give taxpayer money to religious organizations (in the guise of "faith-based initiatives"). But all that was just a warm-up for what's to come.

On Valentine's Day, the *Los Angeles Times* reported that the Justice Department has hired Bruce Taylor to prosecute obscenity cases. Taylor worked in the department during the 1980s and was a lead prosecutor for former attorney general Ed Meese's Reagan-era jihad against pornography. He has worked on more than 600 obscenity prosecutions, including one targeting *Hustler* publisher Larry Flynt.

Taylor was featured in a 2002 *Frontline* report titled "American Porn," in which he acknowledged meeting with Attorney General John Ashcroft shortly after Ashcroft was confirmed. As a result of the meeting, Taylor and other former prosecutors gave Ashcroft a detailed memo on obscenity "trial tactics and investigative methods."

But the election-year timing of Taylor's hiring is clearly designed to placate the religious right, which has been lobbying Ashcroft and the Bush administration for a serious crackdown on pornography. (Under President Clinton, obscenity prosecutions all but came to a halt. Former attorney general Janet Reno explained to *Frontline*: "What we tried to do is to take the resources that we had and establish priorities. I suppose somebody could decide to use all their resources for obscenity prosecutions and not for other matters. It seems to me, clearly, that national security and human life free of violence are two very important priorities.")

What form this crackdown will take remains to be seen, but as Taylor told *Frontline*: "[Pornographers] sort of know that, you know, President — this President Bush, George W. Bush, and Attorney General Ashcroft, I mean, they're about as serious as a heart attack."

Taylor's move to the Justice Department came just weeks after the Federal Communications Commission launched an investigation into the puerile Super Bowl halftime show aired by the Viacom-owned CBS. MTV, another subsidiary of Viacom, produced the extravaganza, which featured scantily clad singers and dancers and culminated with Justin Timberlake ripping Janet Jackson's bodice, exposing her right breast. (See "Fighting Indecent Acts," Editorial, February 6, available online at BostonPhoenix.com.)

The FCC's investigation into CBS came mere weeks after FCC chair Michael Powell vowed to appeal a decision by the FCC's enforcement bureau that Bono's use of the word "fucking" on live television (after accepting an award at the 2003 Golden Globes, Bono said, "This is really, really fucking brilliant") wasn't obscene.

Powell's outburst ("I personally believe that this growing coarseness in use of such profanity ... is abhorrent and irresponsible," he said in a speech about the decision) came just weeks after the president signed the "Partial Birth Abortion Ban Act of 2003," which outlaws intact-dilation-and-extraction procedures. It was the most significant restriction on abortions to be signed into law since the Supreme Court's legalization of abortion in *Roe v. Wade*.

And the signing of the abortion bill came just weeks after the president put his stamp of approval on the first-ever Marriage Protection Week. The event, which ran from October 12 to 18, was billed as a time to focus on "building strong and healthy marriages in America." In truth it was a massive nationwide lobbying effort to ban same-sex marriages. As Kristen Lombardi reports this week (see " 'Conservative' Too Often Equals Hate," page one), Marriage Protection Week fact sheets purported to show how the marriages and even the civil unions of lesbian and gay couples would ruin the American family. Participants in Marriage Protection Week were urged to contact their US senators and representatives to support an amendment to the US Constitution banning gay marriage. There was next to no discussion of the true threats to American families: poverty and divorce.

It is telling that the Bush administration has embraced the role of morality police when terrorism remains a global threat, the war in Iraq has turned into a quagmire, civil liberties continue to be encroached upon, and the economic recovery has yet to move to Main Street from Wall Street. Rove is clearly planning a campaign of distractions, one that focuses on, as Dean put it, "God, guns, and gays." It's already been ugly, as Dan Kennedy reports this week (see "Apostles of Slime," page one). Expect it to get uglier and more divisive as we move toward Election Day. ■

IN WHAT CAN only be described as an act of breathtaking hypocrisy, a number of African-American religious leaders have come out in opposition to same-sex marriage and have denounced the description of the marital-equality struggle as a civil-rights issue. The Reverend Wesley A. Roberts, president of the Black Ministerial Alliance, said last week: "I don't see this as a civil-rights issue, because to equate what is happening now to the civil-rights struggle which blacks had to go through would be to belittle what we have gone through as a people." And in a forum at Harvard Law School, Jesse Jackson bizarrely claimed that gay activists' use of the "civil rights" term is wrong because "the comparison with slavery is a stretch in that some slave masters were gay, in that gays were never called three-fifths human in the Constitution." As State Representative Byron Rushing put it so eloquently during a speech at last week's constitutional convention: "Shame on you."

Civil rights are rights granted to citizens by our civil government. What African-Americans fought for in the 1950s, 1960s, and 1970s — the right to attend quality public schools, the right to sit anywhere they wanted on a public bus, the right to vote without harassment — certainly fits that definition. So does the women's suffrage movement of the early 1900s, during which women won the right to vote. And so does this current battle for marital equality. After all, the legal rights, benefits, and privileges of marriage are not conferred on a couple by our churches; they are bestowed by our state and federal government.

These leaders surely know better. That they cloak their religious bigotry with self-righteous claims to ownership of the term "civil rights" utterly diminishes their credibility. ■

What do you think? Send an e-mail to letters@phx.com.

K BONAMI

LETTERS

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THE 'EX-GAY' FILES

Thanks for your article on "ex-gay" lobbyist Larry Houston ["Straight Talk," News and Features, February 6]. As an activist and gay man hoping (and fighting) for the day when I will live in a country that respects me and treats me equally under the law, reading about Houston's work and mission made me very angry. But as someone who has experienced a lot of trauma and a similar history associated with my sexual orientation, I felt compassion and concern for Houston. Clearly he was (is) searching for something to make him feel good about himself while living in a society that has so clearly articulated its disdain for gay people. I just wish he would choose his own path and be happy with it without trying to choose the same for me through his lobbying efforts.

Jason Cianciotto
Policy Institute of the National Gay and Lesbian Task Force
New York City

Larry Houston's anti-gay-marriage lobbying campaign, like his decision to be a cook at Harvard, is a misguided attempt to attain a sense of self-worth. Harvard cooks, though probably good cooks and worthy of note, are not at Harvard for their academic excellence, which is the reason the school is famous. Houston, while being a good ex-gay, is not what he wants to be — a happy heterosexual. Instead of cooking for

smart kids and politely badgering politicians, why doesn't he marry his Ukrainian sweetheart? Be it in the form of anonymous gay sex or a female lover on the other side of the world, Houston's got intimacy problems. He wants to blame them on "the homosexual lie," but continues to avoid any heterosexual "truth." By blaming his sexual confusion on his father, Houston cries victim instead of taking responsibility for his own behavior. In doing so, he undermines his own case that being gay is a choice.

Tim Kuhn
Jamaica Plain

I want to thank you for a very fair article on my friend Larry. I believe that you've told the story in a way that shows the many different perspectives on who he is and the issues he raises, while also presenting Larry in a way that will help him reach people to whom he might offer "hope and encouragement."

Hugh Rutledge
Waltham

You really put yourselves out there in writing and publishing this piece.

I'm an "ex-gay" myself. I lived as a lesbian for close to 12 years. I was active in the gay-rights movement and had two long-term relationships with women (each lasted more than three and a half years), as well as a number of shorter relationships. I'm now happily married to a man. Often, the media paint a picture of the ex-gay as someone who either spends his/her life celibate and miserable, or who marries in an attempt to run from the "truth" about his/her sexuality. I can speak for myself and a lot of other ex-gays when I say that's far from reality.

Thanks for showing our side of the story. I think this is the most balanced article I've ever seen on the subject.

Brenna Kate Simonds
Roxbury

Thank you and Kristen Lombardi for the thoughtful piece on ex-gay activist Larry Houston. I respect Houston's right to make choices about his intimate partnerships. In fact, the current battle over same-sex marriage on Beacon Hill boils down to this very issue of choice.

To question whether homosexuality is inbred or learned, as Houston and others opposed to equal rights for gay men and lesbians do, wholly misses the point. What the Massachusetts Supreme Judicial Court has declared, building on last year's US Supreme Court decision in *Lawrence v. Texas*, is that each Massachusetts resident is constitutionally guaranteed the freedom to choose his or her own partner.

In the majority opinion, SJC chief Justice Margaret Marshall summed up the court's thinking when she wrote, "The right to marry means little if it does not include the right to marry the person of one's choice, subject to appropriate government restrictions in the interests of public health, safety, and welfare."

I celebrate the dawning age when we are all free to choose our own partners. When the SJC same-sex-marriage ruling takes effect in May, we will all enjoy just a little more personal freedom. Maybe then, Houston can be happy with his freedom and not begrudge me mine.

Jeremy Pittman
Jamaica Plain

I want to commend you for this article. It was encouraging to read a story that was fair and balanced and sheds light on a topic people don't always hear about due to the "charged" political environment. I am sure not everyone will agree with Larry Houston, but at least his testimony illustrates that the genetic theory of the origins of homosexuality is nowhere near conclusive.

Scott Miller
Boston

I was very disappointed in your article about Larry Houston. It was just insulting to gay people. Houston was never gay. He says he had pleasurable sex with other men — well, this is very nice for him, but it's a far cry from being gay. Just because someone seizes an opportunity to have casual sex a few times and then thinks he might be homosexual, does not mean he is. Houston never initiated the sex. He never says he was attracted to men. He was never part of the homosexual lifestyle. He never had a boyfriend, a lover, a partner, or even a relationship. Houston's friends, who know him a lot better than you or I, were right when they told him he is not a homosexual. He isn't, and he never was. He didn't have a difficult time becoming straight, because he always was straight and just used homosexual sex to fill a hole in his pathetic life. This man clearly knows nothing about gay people and has no place speaking for them. He is using his loose libido of 25 years ago to get himself some notoriety and push his agenda.

Antony Alberti
Cambridge

Larry Houston should be ashamed of himself. If he chooses to live in a certain way, then that is his business. However, taking his change of lifestyle and using it as an argument to bar others from being able to marry is despicable. Moreover, I am even more outraged with this man because at one time he "claimed" to be gay. He should have a better understanding of the struggles and discrimination that gay people face, which his campaign can only worsen. It is outrageous for Houston to take his case and his one-sided story to the government in a time so crucial to the legal changes that gay couples have awaited for so long.

As a straight male, I cannot imagine what it would be like to live in a gay-majority society where I could not marry a female because it was regarded as inappropriate. When are we going to grow up and start paying attention to people who can reason logically, rather than to those in dire need of psychotherapy? Good job, Larry Houston! I hope you sleep better at night.

Michael Steinhardt
Randolph
Sandy Thomas
Hayward, Wisconsin

DENBY IN A NUTSHELL

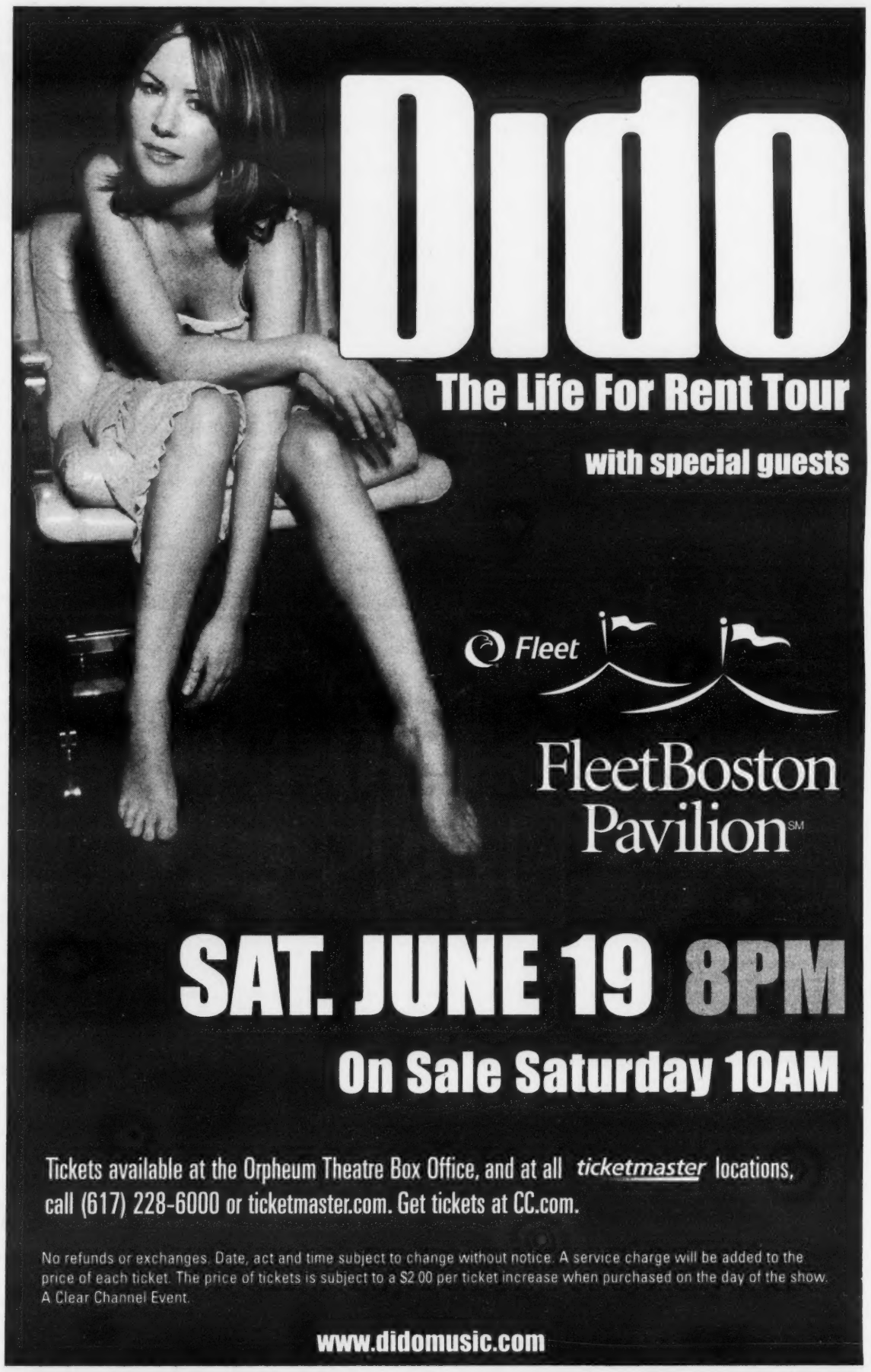
"Astute, erudite, and not particularly exciting" — you nailed David Denby in six astute words ["Exchange Student," News and Features, January 30]. The enduring mystery — one I ponder weekly, after slogging through yet another somniferous review in the *New Yorker* — is how he snagged that sinecure.

Sandy MacDonald
Cambridge

CZECH POINT

Congratulations on your excellent coverage of the exhibit of Milan Kohout and Mari Novotny-Jones ["Protest and Survive," 8 Days a Week, January 23]. Finally, someone is paying attention to the politically potent and well-informed art of the former Warsaw Pact nations. My only criticism concerns the writer's reference to the reforms of Alexander Dubcek and his comrades in the "Prague Spring" of 1968 as "modest." May I remind you of the tremendous risk that the Czech and Slovak people took with these reforms? Remember what happened to Imre Nagy and the people of Budapest in 1956, when they were crushed by the Soviets. Furthermore, what Dubcek proposed to do in the Czechoslovak Socialist Republic in 1968 was almost identical to what Mikhail Gorbachev proposed two decades later. Dubcek called it "socialism with a human face," but it really was almost exactly what Gorbachev tried to implement with *glasnost* and *perestroika* (openness and restructuring). Dubcek's was a brave act indeed, and not at all a modest one. Having lived in Prague in 1986 and 1987, I believe that both Dubcek and Gorbachev had visions for socialism that might have saved it, and the people of the former USSR, from the terrible collapse — with all its economic and moral ramifications.

Stephen Fisher
Lynn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this just in

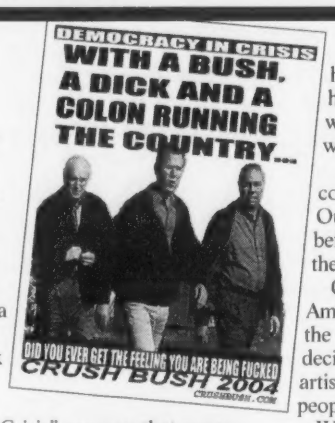
ART

Now you see it . . . now you don't

It was the first time in six years that the Middle East, owned by brothers Joseph and Nabil Sater, asked Out of the Blue Gallery, the Cambridge art space that curates exhibitions in the Central Square restaurant's main dining room, to remove an *entire* visual-art show from its walls. Once, recalls Out of the Blue office manager/resident poet/gallery mouthpiece Deborah Priestly, a piece bearing a limned penis was deemed too graphic for the family restaurant when an unnamed artist furtively sneaked the private part into the show *after* organizers approved the collection. Another time, there was a three-dimensional pipe filled with red-and-brown goop, a mess that Priestly remembers resembling "doo-doo and blood," that magically materialized in a show. That too had to go away.

But Dave Conley's "Democracy in Crisis" show was different. A collection of silk-screened propaganda-style posters, the exhibit didn't expressly delineate sexual organs — rather, it compared American leaders to sexual organs. A black-and-white image of George W. Bush, Dick Cheney, and Colin Powell, for instance, is surrounded by chunky text that asks: WITH A DICK, A BUSH AND A COLON RUNNING THE COUNTRY . . . DID YOU EVER GET THE FEELING YOU ARE BEING FUCKED.

A long-time silkscreen artist and former frontman of Boston-based hardcore bands Tree and Drug War, Conley is a manual laborer by vocation ("Painting, construction, plastering, landscaping — I do whatever needs to be done") who earned populist labels like "working-class hero" singing about things like NAFTA, the American dream, and the environment. But as a hardcore performer who's been known to howl like a creature ensnared in a bear trap, Conley's never been one to speak softly: as a member of Drug War, he growled out songs like "Attack of the Crack Addicts," "I Got Britney Spears Drunk on Beers," and "I'm Not Fucking Around." "Democracy in Crisis" assumes that same creative style: goofy, simple, and direct. BUSH UCK is a common tagline among the pieces, as are angry-looking black-and-white images of the president.


DEMOCRACY IN CRISIS
WITH A BUSH, A DICK AND A COLON RUNNING THE COUNTRY...
DID YOU EVER GET THE FEELING YOU ARE BEING FUCKED
CRUSH BUSH 2004
CRUSHBUSH.COM

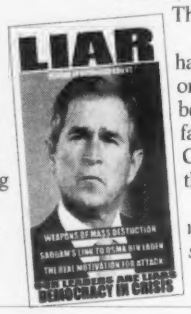
The exhibit went up in the Middle East front room on a Sunday; two days later, it was taken down. "There were certain words that weren't appropriate in the family dining room," says Jennifer Wolfe, daytime bartender at the Middle East. "The F-word and other references. Nabil and I and some of the other staff members agreed it's absolutely nothing against the artist, the exhibit, the viewpoint, or anything. In a dining room where parents come with their kids, that kind of language was not something we could have hanging on the walls."

Wolfe says there were some positive responses. "We had people come in that absolutely loved it. But we also had parents coming in and saying, 'I can't come in here with my eight-year-old and have them saying, "Mommy, what does *Bush sucks* mean?"' "

"We knew Dave Conley's work was a little counterculture, a little funky," says Priestly, who admits that Out of the Blue curators argued about displaying the show before it went up. "But in the end, it was decided that there'd be no problem."

Conley says he isn't angry, just surprised. And promoter Ami Bennett, who helped Conley publicize the show, echoes the view that there are no hard feelings. "[Joseph and Nabil's decision] has to be respected. The Middle East allows local artists to hang art, they don't take a commission, they feed the people, they give us hugs. They are family."

Wolfe is quick to point out that this wasn't a case of a leftist rock club suppressing the political viewpoints of an artist — the restaurant caters to a different clientele than the club. "No, in the club, it's either an 18-plus show or a 21-plus show. There're no little kids."



But what about the larger political issue — that having vituperative anti-administration posters hanging on the walls of a place called the Middle East might not be a such a wise idea in a post-9/11 world? Did that factor into the decision to remove "Democracy in Crisis"? "No, not at all," insists Wolfe. "It was simply the language."

To view "Democracy in Crisis," visit www.crushbush.com. Conley is currently soliciting suggestions for where he might display the exhibit.

— Camille Dodero

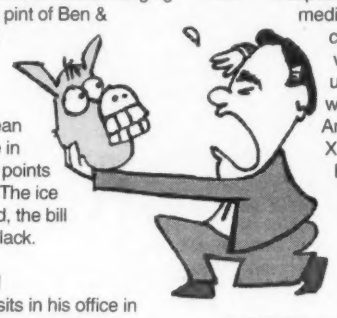
SHHH

Silent Dean

Next week, the Coolidge Corner Theatre will host "Silent Shakespeare," a collection of silent-movie adaptations of the Bard's classic plays. But why stop with Hamlet *and* King Lear*? There are plenty of contemporary tragedies that would lend themselves to the silent treatment — the Howard Dean campaign, for one.*

Act I, Scene I

The governor sits in his office in Vermont, balancing the budget and providing health-care coverage for the children. We know it's Vermont because there's a deer's head hanging on the wall and a pint of Ben & Jerry's ice cream on the desk. An aide bursts in brandishing a civil-union bill. Dean punches the aide in the stomach and points at the ice cream. The ice cream is removed, the bill signed. Fade to black.



Act I, Scene II

The governor sits in his office in Vermont, rubbing the spot where his chin should be and mouthing the words "President Dean" over and over. He wags his finger in the air in a "Eureka!" way and makes a phone call. He grins and takes a swig from a bottle of maple syrup. We see a pair of hands tap-tapping on a computer keyboard, superimposed over an image of American troops in Iraq. Caption: THE FIGHT BEGINS!!!

Act II, Scene I

The candidate is borne aloft on the shoulders of a crowd of badly dressed youngsters in downtown DC. Hundred-dollar bills rain from the sky. Dean shakes his fist in the direction of the White House. There is a fire in his eye and a set of clenched teeth somewhere in the region of his chest. Cut to a bustling newsroom, the huge, wheeling rollers of a printing press, and the simple headline: DEAN!

Act II, Scene II

A steam train hurtles down the track, a plane courses along a runway, a dolphin skims on its tail along the surface of the ocean. A dotted line progresses along a map, from Vermont to New Hampshire to an uncharted section labeled "Midwest." We see an anxious-looking John Kerry glad-handing like a madman, a jittery John Edwards standing before a mirror practicing his smile, Wesley Clark playing Risk in an oak-paneled den.

Act III, Scene I

We see Dean, surrounded by flower-toting children, his shirtsleeves rolled up almost to his shoulders, his face a grimace, the ever-shaking fist. Cut to a dank DC barroom, where two men — a captain of industry and a media baron — huddle conspiratorially. Then a voting booth, a close-up of the name "Kerry" with an X beside it. Another Kerry, another X, another, another. Back to Dean, embracing a retired sewing-machine repairman. Dark clouds gather behind them.

Act III, Scene II

The candidate stands before his supporters, pulling at his hair. The camera zooms to his eye, which is wide and looking off to the side, a madman's eye. Then the howling, gaping mouth. A startled-looking audience member. Caption: YAAAARRGGH! A fleck of spit shoots from Dean's mouth and lands on the camera lens. Various shots of animals in the wild: charging chimpanzees, mating lions.

Act IV

Dean whips his campaign manager with a length of electrical cord, then walks out before his supporters. There are three of them. He clenches his hands above his head, a gesture of triumph. We see the last few grains of sand drain from an egg timer, a few crumpled dollar bills drifting by like tumbleweeds. Back in Vermont, shabby youths gaze despondently at their laptops. One stands and approaches the camera. His T-shirt says KERRY FOR PRESIDENT. Finally, the youth's shirt obscures the lens completely. Credits.

— Chris Wright

DEAN PLAY ILLUSTRATION BY LENNIE PETERSON

TALKING POLITICS

Will Rush get the brush-off?

Will State Representative Mike Rush (D–West Roxbury) suffer a constituent backlash for his votes at last week's constitutional convention? The freshman legislator (he won a special election to fill David Donnelly's seat in 2002) backed the anti-gay-marriage amendment proposed by State Representative Phil Travis, as well as another offered by House Speaker Tom Finneran. Meanwhile, he voted against the compromise amendment proposed by Senate president Robert Travaglini and Senate minority leader Brian Lees, which would have banned gay marriage but established a right to civil unions.

Boston's 23-member State House delegation has come under tremendous pressure from the Catholic Church to support an anti-gay-marriage amendment to the state constitution. State Representative Jeffrey Sanchez of Mission Hill, for instance, told the *Phoenix* last November that his parish priest had put his name in the church bulletin and urged parishioners to lobby Sanchez to vote for the amendment. That said, 16 members of the delegation, including State Senator Marian Walsh of West Roxbury, voted against the most odious of the three measures up for a vote last week: State Representative Phil Travis's amendment to ban gay marriage with no promise to enact a civil-union provision.

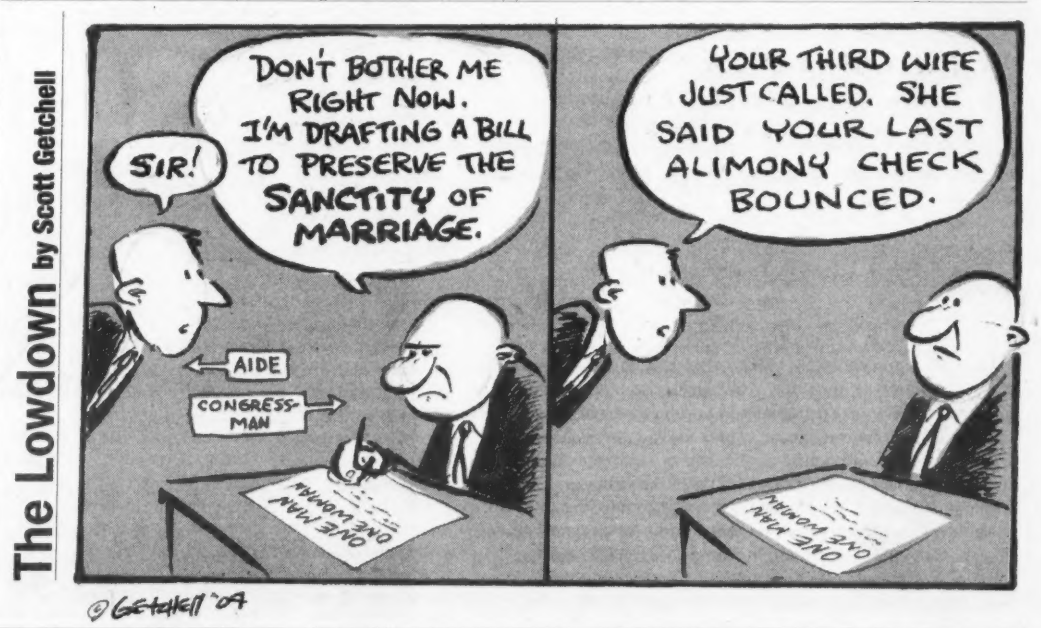
Rush's votes are understandable given that his district consists primarily of conservative-leaning and heavily Catholic West Roxbury. What's less forgivable from a political standpoint, however, is the perception among many of his pro-gay-marriage constituents that Rush blew off their concerns. West Roxbury resident Jon Schum says he and his partner tried to contact Rush four times, including an in-person visit to his State House office, before finally receiving a phone call last week in which the representative apologized for his untimely response. "All we wanted to do was to have a conversation with him," Schum says. "We know his stance [against gay marriage]. I feel like we just got the brush-off."

Roslindale resident Joseph LaRusso says he made seven attempts to contact Rush to urge him to support gay marriage. Rush never responded. After joining two dozen other similarly disillusioned constituents who met with a Rush aide on February 9, LaRusso eventually received an apologetic letter from Rush in which the representative explained that he'd been inundated with communications from voters. LaRusso doesn't buy the explanation, however. "The fact is, I originally called him on the day that the [Supreme Judicial Court] decision came down," LaRusso says. "Three months is certainly enough time for him to have responded."

Meanwhile, Rush found time last month to organize a contingent of West Roxbury residents who were paying a visit to the State House to lobby for the anti-gay-marriage amendment. According to the State House News Service, Rush introduced the group to House Speaker Tom Finneran and gushed proudly that his support for Finneran's re-election as House Speaker was "the best vote I ever took."

The ConCon helped solidify Rush's reputation as one of the Boston delegation's most conservative members. As Finneran has shown, this is no inherent barrier to success — especially in the House. Coming across as aloof and uninterested can be a much greater liability, however. Rush may discover that his ConCon votes — and his reluctance to engage constituents who disagree with him on gay marriage — are a serious liability. It's a tailor-made issue for any candidate tempted to challenge Rush this year in his bid for re-election.

— Adam Reilly


The Lowdown by Scott Getchell
SIR!
DON'T BOTHER ME RIGHT NOW. I'M DRAFTING A BILL TO PRESERVE THE SANCTITY OF MARRIAGE.
AIDE
CONGRESS-MAN
ONE MAN ONE WOMAN
YOUR THIRD WIFE JUST CALLED. SHE SAID YOUR LAST ALIMONY CHECK BOUNCED.
ONE MAN ONE WOMAN
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this just in

HEROES OF THE CONCON

A *Phoenix* nod to those who made a difference last week

Representative Liz Malia

Over the many years that Malia has represented Jamaica Plain residents at the State House, she's become known for her quiet, humble demeanor — as displayed when she took the podium last Thursday to talk about the anti-gay constitutional amendment. "I am not an eloquent speaker," the openly lesbian legislator told fellow representatives and senators. "I am not one of the great minds of this House."

While her words were self-effacing, Malia's steady presence on Beacon Hill shouldn't be underestimated. The unimposing way she goes about business has clearly had an effect on her colleagues. Representative Shaun Kelly, the only House Republican to oppose an amendment banning same-sex marriage, even invoked her name in a speech that day moving to adjourn the convention.

In her remarks, Malia apologized for getting personal. "There is no other way for those of us in the gay and lesbian community to convey the needs and reality of our lives unless we tell you about them," she said, explaining that her partner of 30 years, Rita, might lose the house that they bought together should Malia die first. "Look into your hearts," she urged. Then she added with a devastatingly deadpan delivery: "I understand it's not a possibility for everyone."

Senator Brian Joyce

Joyce deserves applause for his willingness to go against the staunch anti-gay-marriage position of his own Catholic Church by standing against the amendment. But the *Phoenix* wants to commend the Milton Democrat for something else: his willingness to make an ass of himself to serve an important cause. Late last Thursday, at around 10:30 p.m., Joyce pulled out a page from the February 8 *Boston Globe* and read a long op-ed piece in favor of gay marriage by the Reverend Peter Gomes of Harvard University. That action launched the filibustering of the amendment, thereby holding off the anti-gay-marriage forces until March 11, when the constitutional convention will reconvene.

House and Senate members quickly sensed the filibuster. Someone wondered aloud if Joyce intended to read the entire *Globe*. Other gay-marriage opponents yelled, "Mr. President! Mr. President!" As many as 20 legislators who wanted to vote shouted, "You don't need us" and stormed out of the House chamber in protest. All the while, Joyce rambled. At one point, he told colleagues, "Two people who shall go unnamed said they prefer the bird sightings from the *Globe*. But this is serious business." Indeed.

Representative Byron Rushing

Undoubtedly, Rushing delivered one of the most powerful and emotional speeches of the two-day convention. The black legislator, a Democrat from the South End who is also an Episcopal minister, talked about gay marriage first as a civil-rights issue, and then as a secular issue. Rushing gets props for infusing his speech with illuminating facts — in 1790, for instance, Massachusetts was the only state not to record any slaves on the federal Census. But Rushing also gets kudos for speaking truth to the many black ministers who have come out against granting civil-marriage rights to same-sex couples. These leaders, Rushing pointed out, "have forgotten their relationship to the struggle of the rights of African-Americans. They have forgotten it in an incredible way, because they are telling us that black people, once they have gotten those rights, don't have to share." Addressing those ministers directly, Rushing added, "Shame on you." At which point House and Senate members erupted into applause.

Senate president Robert Travaglini

By the end of the day on Wednesday, it seemed that Travaglini, an East Boston Democrat, hadn't quite mastered his first attempt at running a ConCon — indeed, House Speaker Tom Finneran had duped Travaglini into giving him a chance to make an opening statement, and then used it to insert his own surprise language. Travaglini had a tough time with some of the House's procedural rules, and he couldn't keep his fellow legislators quiet. But he made up for all these foibles and more on Thursday, when he joined opponents of the amendment barring same-sex marriage by implementing a successful filibuster.

In doing so, Travaglini essentially stalled his own "compromise" amendment, which would have banned same-sex marriage but allowed for civil unions. He had ironed out the language with Finneran, but didn't entirely trust that the Speaker and his backers would support the amendment if it came up for a vote. So he enabled the filibuster by deftly fielding the repeated objections of anti-gay-marriage legislators, who were anxious to vote before midnight. And he did so with the humor that's made him a popular member of the Senate. When Vincent Pedone, an anti-gay-marriage House member who had earlier complained that a member had to be sitting in his or her seat before being recognized, protested that Travaglini had called only on pro-gay-marriage legislators, the Senate president replied, "The observation is not entirely accurate." As he quipped, "I am unaware of even the identity of some of your colleagues. If I don't know who they are, I don't know where they stand. And you are trying to tell me where they sit."

Representative Shaun Kelly

Every politician probably dreams of changing hearts and minds with his or her oratory skills. Kelly may have done just that on the House floor last Thursday. Not long after the convention convened at noontime, Kelly began his speech with five simple words: "Liz, this is for you."

The Liz in question was Liz Malia, of course. Kelly, a Republican representative from Dalton, wanted Bay State legislators to remember their colleague and friend. As they debated the issue of civil-marriage rights for same-sex couples, he wondered, how could he and his fellow legislators seek to take any rights away from Malia and her long-time partner? "You would not say you are superior to the gentlewoman from Jamaica Plain," Kelly noted. "You would never say that to her face." He offered a motion to adjourn that failed by a landslide 153-to-44 vote. But Kelly's moving words — which brought tears to the eyes of Malia, and prompted Senator Susan Tucker to weep openly in the House chamber — still resonate today.

Senator Dianne Wilkerson

The Roxbury Democrat was the first to speak on a personal note in the chamber. She talked about her own family history, from slavery through segregation in Arkansas. And about the fact that many black people have names ending in "son" because it signifies their ancestors' masters. Names like *Jefferson*, she said. And *Wilkerson*. Her eyes welled up at that point. After regaining her composure, she told her colleagues that she would vote against any amendment to ban or restrict marriage rights. "Through my lenses the picture could not be more clear," she said. "Simply put, this is a civil-rights issue. It should not be left to the public to be decided by popular vote." Her speech left many of her colleagues deeply moved.

> The debate that everyone feared would be ugly, divisive, and homophobic turned out to be shockingly moving instead. At last week's two-day-long constitutional convention, Massachusetts representatives and senators pontificated on lofty ideals like love, loyalty, justice, discrimination, family, and equality. We heard heartfelt tributes from normally aloof legislators. And we saw surprising vote counts ultimately defeat three measures that would have completed the first of three steps to ban same-sex marriage in the Commonwealth. While many have played a role in this story, the *Phoenix* recognizes these people for truly standing out — and hopes they'll be joined by others on March 11, when the convention reconvenes.
>
> **— Kristen Lombardi**

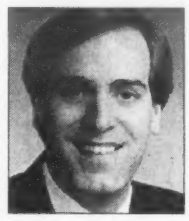
Representative Kathi-Anne Reinstein

The speech by Reinstein, an understated Revere Democrat, was hardly poetic. But what she lacked in eloquence, she more than made up for in honesty. Reinstein simply told it like it was. Nothing more. Nothing less. "I honestly feel, who cares? I mean, who cares if gay people want to marry each other?" she asked.

In similarly candid fashion, she also asked: "Has anyone here been judged?" Answering her own question, she said: "*I* have. I am fat, ugly, a baby killer, a murderer, a liar, a slob, a dirty politician because we all are, a tree hugger, a waste of space." Reinstein ultimately left no question about where she stood on the matter: "Any member of this Commonwealth should be able to marry someone who is their best friend and soul mate if they choose."

Senator Brian Lees

The *Phoenix* recognizes Lees for one simple reason: his willingness to break ranks with Governor Mitt Romney, who tried to solidify Republican support for an anti-gay constitutional amendment. Lees, a frequent ally of the governor's, didn't fall into line despite heavy pressure from Romney — a move that has now reportedly strained their relationship. Lees, working with Travaglini, crafted a compromise measure that would have defined marriage as a heterosexual union but allowed for civil unions. It's safe to say that without Lees's leadership on this issue, many moderate Republicans might have cast votes for one of the two more odious amendments that sought to ban any legal recognition of same-sex couples.



Senator Marian Walsh

The West Roxbury Democrat is known to be a devout and practicing Catholic, a pro-life backer, and a politician who enjoys a formidable base of socially conservative supporters. Perhaps that explains why Walsh didn't draw attention to herself at last week's constitutional convention. She didn't take the podium to explain her views. She just sat and listened. Yet what Walsh didn't say with words, she said with action. Indeed, she surprised many State House observers when she voted against all three of the measures banning same-sex marriage. Walsh may get heat from scores of Catholic constituents. But what she did was the truly compassionate thing.

Representative David Flynn's unnamed family member

On Thursday afternoon, Flynn, a Bridgewater Democrat, revealed the toll that the gay-marriage debate can take on families. When he rose to the microphone that day, he wasn't necessarily speaking to the 198 representatives and senators before him.

"I lost a member of my family last night because of my vote," he told his colleagues. He proceeded to explain that an unnamed relative — "a member of my family," is how he put it — had essentially disowned him for his actions the day before, when Flynn voted for two measures that would have barred same-sex couples from civil marriage. Flynn seemed tormented by this. "I couldn't sleep last night," he confided. "I say to that member of the family, 'I love you and want you back in the family.' "

Flynn has yet to change his stance on the gay-marriage issue. But kudos to his unnamed relative for making him rethink his misguided views. Kudos to the relative for making Flynn understand what it's like to feel alienated, as gay men and lesbians long have. And kudos for taking a stand.

The 100-plus activists for gay marriage who turned out at the convention on Thursday

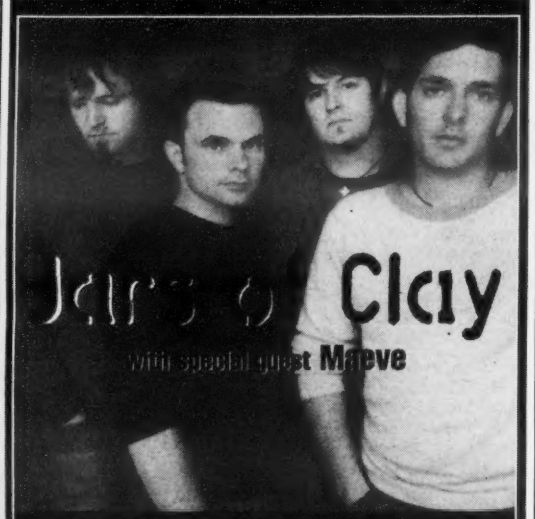
The scene at the State House on Thursday differed immensely from that of the day before. Gone were the busloads of gay-marriage opponents who had been shipped in from across the state by the Coalition for Marriage. Gone, too, were many of the activists on the pro-gay-marriage side. Until, that is, about 5 p.m. After the work day ended, scores of gay activists turned out to voice their support for civil-marriage rights for same-sex couples. And they kept coming and coming. By midnight, when the convention finally ended with a successful filibuster, the activists had broken into patriotic songs. They sang "God Bless America" and "This Land Is Your Land," swaying back and forth while holding a giant American flag. If any legislators had doubted the strength of this movement, they never would again.

PHOTOS COURTESY OF THE INTERNET

AVALON BALLROOM
15 LANSDOWNE STREET, BOSTON

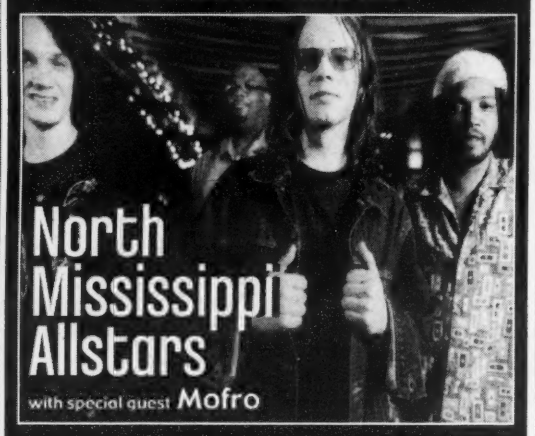
BIG HEAD TODD and the Monsters

FRI, FEBRUARY 27
6pm doors
7pm show 18+



MARCH 17
IN ASSOCIATION WITH NEW SOUND CONCERTS
7pm doors
8pm show All Ages

the Paradise
967 Commonwealth Avenue, Boston



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Phoenix flashbacks

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Mike Miliard.*

JONATHAN RICHMAN: *rock-and-roll dreams.*

Technophobe

5 ***years ago:***
February 19, 1999

Carolyn Knapp bought a new computer.

"I am writing this column on my brand-new, gleamingly clean, blueberry-colored iMac. Can you tell? Does my prose have a new, late-'90s, perky feel? Does it seem really *fast*?

"Yes, I got sucked in: me and about 950,000 other Americans so far. I got tempted by last year's Jeff Goldblum ads, which made the iMac look so hip and so easy, and I got seduced by this year's snappy array of colors ('flavors,' as Apple is calling them), and, savvy shopper that I am, the more I saw of that sleek, smooth, space-age design, the more I began to think: 'Oooooh, a *pretty* computer. I want it.'

"Eighteen hundred dollars later, here it sits before me. An egg-shaped machine, cupped on either side by translucent blue. A snazzy-looking, slightly curved keyboard. A perfectly round, translucent blue-and-white mouse. All very symmetrical, all very tactile and inviting. And … and …

"iHate it."

Major label

10 ***years ago:***
February 18, 1994

Matt Ashare wrote up a user's guide to grunge.

"What is 'grunge'? You won't find the word in most dictionaries. 'Grungy' is there — an adjective meaning 'dirty' that's for years been a useful way of describing things like Neil Young's guitar tones, Janis Joplin's hair, and the general condition of Keith Richards in the early '70s. But 'grunge' — the marketing hook for countless alternative bands, the flannel-wearing trend of the '90s (what's next, chamois shirts?), and the make-believe noun — is just a fancy way of sidestepping the fact that a big rock-and-roll breakthrough coalesced around a bunch of dirty white boys from the Pacific Northwest who couldn't tell the difference between punk rock and heavy metal."

The devil, you say?

15 ***years ago:***
February 17, 1989

"Spurious" reported on a controversial new book, Salman Rushdie's *The Satanic Verses*.

"So far half a dozen people have been killed in riots erupting from demonstrations against the book in India and Pakistan. Last Tuesday, in a burst of that kind of good-natured enthusiasm, the number-one imam, the Ayatollah Ruholla Khomeini himself, called on 'the faithful' to execute Rushdie … and his publisher.

"(Editor's note: although the *Phoenix* from time to time has indulged in the dismemberment of this or that reporter and will continue to do so on a case-by-case basis, the execution of publishers in general, and our beloved secular-humanist publisher in particular, is to be strictly opposed.)"

A leap forward

20 ***years ago:***
February 21, 1984

Dave Marsh said Van Halen's *1984* marked the group as a new sort of heavy-metal band.

"Van Halen's 'Jump' is an apotheosis. It has a prominent melody — a haunting, wistful, elegant one. It features not just a groove, but almost danceable rhythms whose gracefulness might disbar the song from the heavy-metal ranks but for Edward Van Halen's spectacularly gauche guitar solo, which lashes the song right back into place as history-making heavy metal. …

"There's hardly a guitarist in America who doesn't recognize the fluent noise-making of Edward Van Halen (even Les Paul lists him as his contemporary favorite), but the group gets no respect. In part, you can blame David Lee Roth, who's perfected the obnoxious, smartass heavy-metal vocalist routine the way Edward Van Halen has mastered guitar pyrotechnics, and with the same penchant for adding deadly new fillips."

On the road

25 ***years ago:***
February 20, 1979

F.S. Frial offered a bit of history.

"In 1898, Mr. L.E. Knott of Pine Bank, Jamaica Plain, wrote to the Boston Park Department for permission to drive his Stanley Steamer along the Boston parkways. Unlike today's unruly motorists, who double-park, drive in the breakdown lane, and run down pedestrians, Knott cared about being on the right side of the law. The Park Department, baffled by this unprecedented request, wrote back to Knott and gave him permission to use the parkways, provided that he committed 'no infractions'; if he did, an officer could revoke his 'permit' on the spot. Thus it was through the mail that Massachusetts licensed its first driver."

Just a Modern guy

30 ***years ago:***
February 19, 1974

Michael Bloom caught the Modern Lovers in concert. He liked 'em, but predicted that their Warner Bros. debut, recorded in '73, "will probably never be heard at all." It was released in 1976, rode the rising punk tidal wave, and is now, of course, a classic.

"The Modern Lovers are wholly the product of their singer, guitarist, and songsmith, the short-haired and pudgy Jonathan Richman. He first convened the band about four years ago as a three-some, and it was this band that made the legendary appearance at the Cambridge YMCA behind Peter Green's last act. Back then, Richman looked cherubic in black chinos and a white leather jacket. … He played what almost amounted to a rock opera's worth of songs about a young man and his best girl going through a host of adventures in an amusement park. …

"Now, he has abandoned his spotlessness for a cheesy polo shirt and a five-o'clock shadow, and his demeanor is … typically and timelessly teenage. He plays guitar and dances around like a gawky starstruck kid in front of the mirror, and his singing is imposingly inept.

Lost city

35 ***years ago:***
February 19, 1969

Charles Giuliano mourned a neighborhood.

"After the schoolboy parade in the spring, the high-school cadets would spread out on the lawns of the public gardens and pick up girls with whom they would go to Washington Street for the movies. The more adventurous cadets found their way to Scollay Square. It cost $1.50 for the all-day entertainment at the Casino. After the grade-B movie, there were a series of variety acts, stand-up comedy, a magician, some jugs, a juggler, and you could sit there from morning till night or at the all-day movies elsewhere. Scollay Square was famous for its book stores, Brattle Tavern (vintage 18th century), tattoo parlors, sailors, and what have you.

"The old Scollay Square is under the remains from which the Government Center has risen. Even the name Scollay Square is just a passing footnote. In a city that was designed by the meandering of cows, the Boston Redevelopment Authority commandeered enough property to create a 417,000-square-foot pedestrian plaza of brick so that one may gain a view of the $26 million New City Hall."

Where are they now?

The late Carolyn Knapp was the author of *Appetites: Why Women Want* (Counterpoint, 2003), among other books. Matt Ashare is music editor of the *Boston Phoenix*. "Spurious," a/k/a Bruce Berman, is the CEO of Catalyst New Media in Boston. Dave Marsh is the author of *Bruce Springsteen: Two Hearts: The Definitive Biography, 1972-2003* (Routledge, 2003).

reality check **by David Sipress**

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THURSDAY, MARCH 18 • 6:00PM DOORS 7:00PM SHOW • 18+
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PULLEY • IRISH CARBOMB

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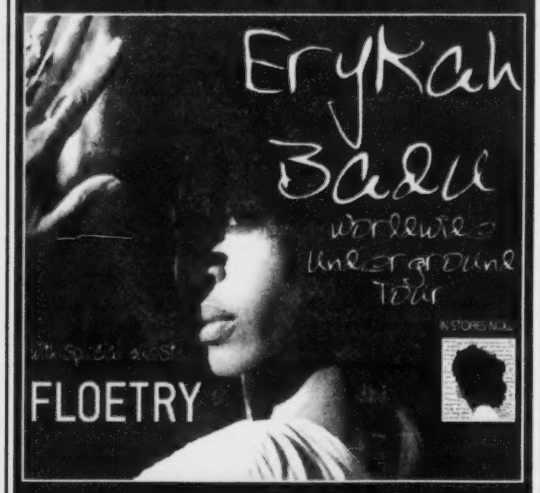

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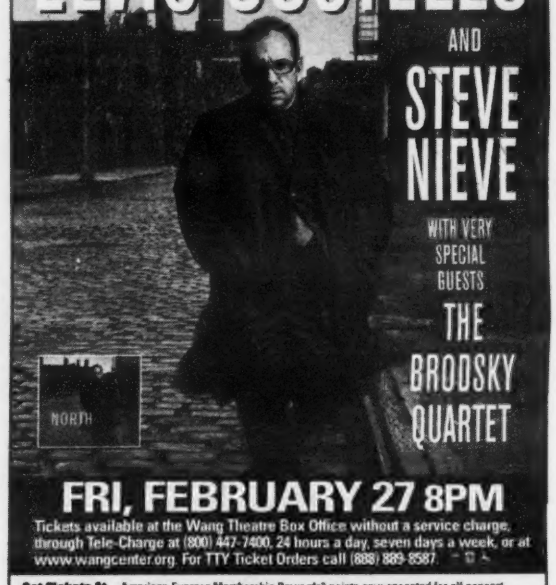

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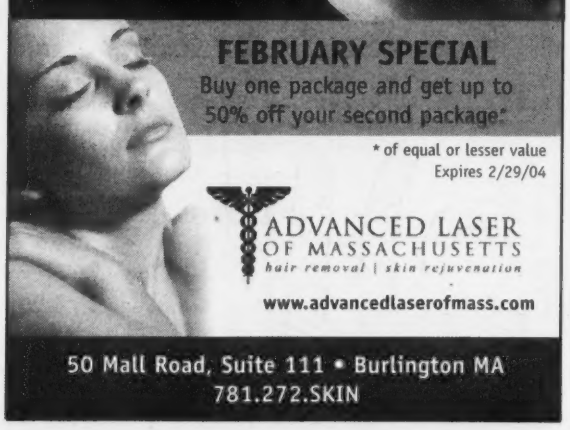

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2/20

THE ASSEMBLY OF DUST
With special guests The Coalboilers
Friday, February 20

INSTANT LIVE

eastmountainsouth
With special guest Julian Coryell
Saturday, February 21

THE FOOD NETWORK PRESENTS AN EVENING WITH
DWEEZIL ZAPPA & LISA LOEB
Sunday, February 22

food network

2/21

NORTH MISSISSIPPI ALLSTARS
With special guests Mofro
Wednesday, February 25. Doors 8pm/Show 9pm

STEPHEN KELLOGG
With special guests State Radio
Thursday, February 26, Doors 7pm/Show 8pm

2/25

PERCY HILL
With special guests Fuzz
Friday, February 27

III KINGS
With special guests OVM, JT & The Dirty Truth
Saturday, February 28

THE SAMPLES
With special guest Brian Vander Ark (of The Verve Pipe)
Sunday, February 29

2/26

THE PUSH STARS
With special guest Redletter
Thursday, March 4

PAUL KELLY
With special guest Charlotte Martin
Monday, March 8

THE CHURCH
With special guests Sea Ray, Apollo Sunshine
Tuesday, March 9

3/4

COOPER TEMPLE CLAUSE
With special guest Calla
Wednesday, March 10

WAAF PRESENTS
TANTRIC
With special guest Shinedown
Thursday, March 11

WAAF 107.3 FM

3/9

LOS AMIGOS INVISIBLES
Friday, March 12

THE NIELDS
With special guests Common Rotation
Saturday, March 13

JULIAN MARLEY
Monday, March 15

3/11

Ninja Tune Presents ZENtertainment featuring:
AMON TOBIN / KID KOALA
With special guests Bonobo, Blockhead, Sixtoo
Wednesday, March 17

THE PROCLAIMERS
Thursday, March 18

3/18

JOHN BROWNS BODY
With special guests Mr. Rourke
Saturday, March 20
All tickets from the postponed 12/6 show will be honored.

SUN KIL MOON
Tuesday, March 23

TELEVISION
Wednesday, March 24

3/26

COWBOY MOUTH
Thursday, March 25

INDIGENOUS
Friday, March 26

THE THRILLS
Friday, March 27

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Friday 2/20 9p 21+
THE SOFT EXPLOSIONS *with Antler*

Saturday 2/21 9p 21+
CAR CRASH SHOW *w/ Guests*

Monday 2/23 9p 18+
HELVETE *w/ DJ Cathach, Falcifer & Fodladgh*

Tuesday 1/24 8p 18+
HEAVY ROTATION RECORDS SHOWCASE

Wednesday 2/25 9p 18+
BLACKOUT BAR *with DJ Mark and Damian*

Thursday 2/26 9p 18+
THE BUBBLE UP: *Rub a Dubwise Reggae Night hosted by DJ Bud E. Green.*

Friday 2/27 9p. 21+
MEIKA PAULY W/ GUESTS

Saturday 2/28 9p 21+
CHORDS & DISCOURSE: *Elvis Costello Tribute*

THE Phoenix personals

Want to go out tonight? Check out our listings.
Want to go out *with someone* tonight? Check these out...

moon signs

BY SYMBOLINE DAI

I LOVE THE last days of the waning moon because it's the time of the month when I can feel okay about getting discouraged. Give yourself the same break, because this is a low-energy time, particularly for earth signs who feel they need to be doing more. And if you've got a good dark-of-the-moon story about accidents or unlikely interventions, write me at Sally@moonsigns.net. I'm collecting data.

Thursday, February 19
Dark of the moon in Aquarius. Get-it-done competes with it's-not-ready. DOTM vibe says missteps are likely, and an all-day lunar void-of-course ensures that backward want you what say often you. Aquarians may feel as though whatever they do is irrevocable. *Au contraire* — you're just correcting errors made back in, um, January 2003. Libra loves to laze, and Leo loves to lunge. Can they find one another? VOC 12:34 p.m. to 2:27 a.m. Friday.

Friday, February 20
New moon in Pisces; sun moves into Pisces. Leave work early if you can, as some bosses (Virgo and Gemini, especially) want things done correctly and will try to make sure you stay. Pisces is a little more likely to squander dough (especially if you have earth or fire companions who count on you for a good time). But it's a good weekend for starting a wall mural in your closet. Water signs, everyone's staring — wear sunglasses if the glare's too much.

Saturday, February 21
Waxing moon in Pisces. As the old joke goes, your get up and go got up and went. However, it's a great weekend for rearranging your shoe collection, or reading the week's media and catching up on the political spin cycle. Cancer, avoid desserts. Scorpio may find it difficult to avoid inflicting "just deserts" where needed. VOC 5:10 p.m. to 7:45 a.m. tomorrow.

Sunday, February 22
Waxing moon in Aries; Al Hijra (Muslim New Year). This is the day on the weekend when you can get it all done. Well, started anyway. Aries need to meet-'n'-greet because they have superb romantic astrology right now. Libra is a little lost and a little fussy — so unlike the usually diplomatic (people-pleasing!) Scales. Sagittarius and Leo are better with others than with one another.

Monday, February 23
Waxing moon in Aries. Today and tomorrow, you'll want to make enormous inroads on the in-box stuff, particularly those of you who are fire signs. But Cancer and Capricorn may be in a lazy mood, and assertiveness isn't on the menu. In fact, the Crab and Goat may succumb to indulgence today or tomorrow afternoon. Gemini and Aquarius, get everyone together, but gently, gently.

Tuesday, February 24
Waxing moon in Aries/Taurus. Reach out in the morning, window-shop in the afternoon for items that may improve your appearance. Morning activities are more propitious than afternoon ones, particularly for fire-sign females in sales or marketing positions. Aries, are you rushing? Good. Taurus: make a decision (particularly if you were born before May 5. Those born after May 5 should make a decision by the equinox — plenty of time to mull things over).

Wednesday, February 25
Waxing moon in Taurus; Ash Wednesday. An excellent day for slow, steady tasks, and Taurus can make it all happen (but bluntness is likely). Leo, Scorpio, and Aquarius, things are supposed to fragment today and tomorrow. Let them. Capricorn, take the time to do it right. You know how you dislike being told what to do. You and Virgo are having a great month (now, that'll get you to write me!). VOC 9:55 p.m. through 4:22 Friday morning. ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/ Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

For Symboline Dai's sun-sign horoscopes and advice column, visit our Web site at www.bostonphoenix.com.

Symboline Dai can be reached at sally@moonsigns.net.

OUT THERE

On learning to do nothing, just for the fun of it

Pressing play

BY KRIS FRIESWICK

UNTIL VERY RECENTLY, I feared my young niece and nephew. I love them madly, but I also feared them. I was okay with the noise, the mess, the occasional dirty diaper (as long as it was very occasional). I feared them because the first thing they always say to me when I walk into my sister's house to visit is, "Auntie Krissy, come play with us." And until a short time ago, I didn't know how.

I didn't realize I didn't know how to play until these kids came along. Prior to their existence, playing was something I did with a musical instrument or a CD. I can't recall the last time I whiled away the hours doing something pleasant for no other reason than that it is pleasant. Life is too damn short to while.

DAVID SIPRESS

Then the kids arrived, and man, can they play. My nephew Ben can play with an object — any object — indefinitely. I just stand there, watching him, partially in awe, partially confused, wondering, "What is he trying to accomplish? What's he thinking about?" Then he'll drop the object, it'll roll across the floor, and he'll scamper after it, pick it up, and smile up at me like he just won the lottery. He will do this for hours. It is simply remarkable.

Maybe when I was two I could play like Ben does, but by the time I was eight, playing was superfluous. For some reason, I thought it was important to invest my time acquiring the important skills I would need as an adult. And so every activity had a higher purpose. For Christmas, I wanted pens and paper, so I could become a writer. I wanted a bike, so I could get around faster than by walking. I was in a hurry even then.

There is abundant lingering evidence of my pragmatic youth. My grandfather had a Super-8 camera, so most of my childhood was recorded. My sister and brother like to remind me of one particular film in which we are playing a game of "Ring Around the Rosie." I, of course, direct the scene, ensuring that the participants — my six-year-old sister and four-year-old brother — form a proper circle, and do not fall down until the song says so. My brother does not cooperate. Although it's a silent film, you can clearly see that I am reaming him out, and I can remember my exact words: "Look! This is going down on film. Do you want to be recorded for posterity falling down during the 'ashes, ashes' part of the song? Well, do you? That's not the way we want to present ourselves on film, is it? Now stand up and do it right." I'm still astounded that my brother never tried to murder me in my sleep.

Now that I'm an adult, things that should be considered fun are always fraught with intention and purpose. A bicycle ride is not just a spin through the countryside but a way to burn calories and develop cardiovascular fitness. A nice dinner out is always a hunt for new recipes and cooking styles. Walking along a deserted beach is an excellent way to tone and firm sagging calf muscles while smoothing rough calluses on the feet. When I stop walking, the idea of dozing off in the sun never occurs to me — this is the time to catch up on all the reading I neglect at home. Everything has a purpose. That purpose is never "play."

I know I'm not alone. Most people cram so much into their days and nights that the concept of doing something for absolutely no reason other than to get a kick ranks right up there with eating trans fats and watching *Three's Company* reruns.

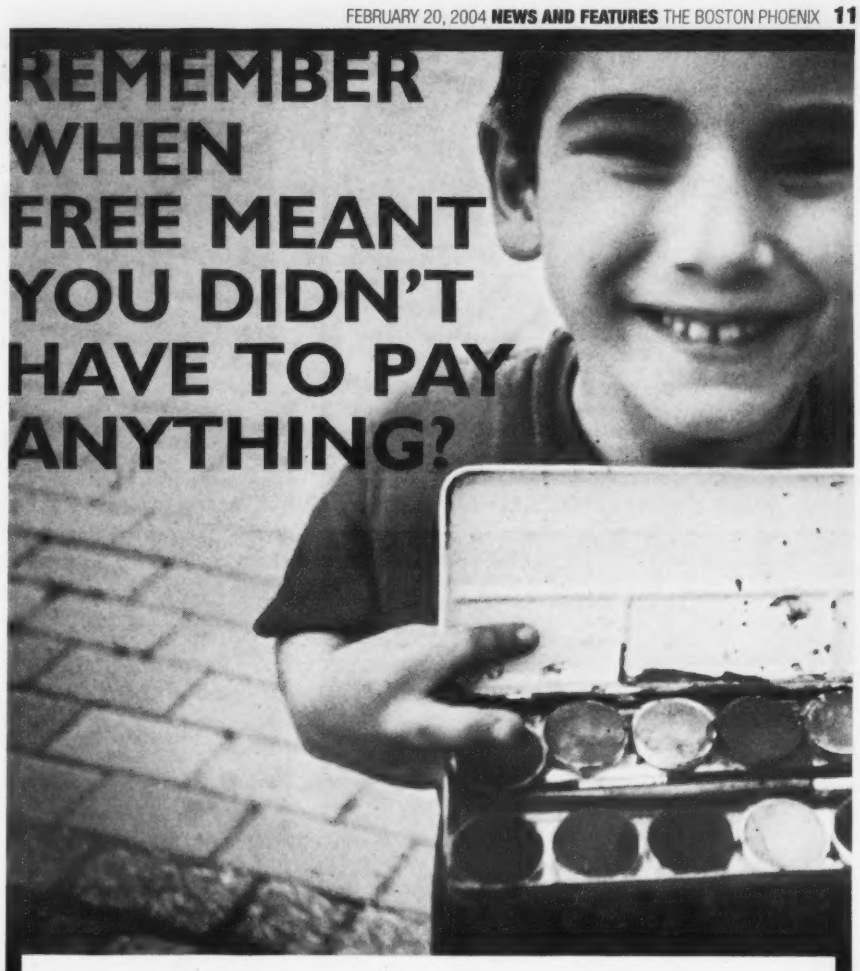
Still, I'm embarrassed to admit that I applied the work ethic to play time with my niece and nephew for the first several years of their lives. When I agreed to "play," I felt it necessary to turn the activity into a learning experience for them, so I wouldn't feel like I was wasting time. Rolling balls back and forth to each other on the floor improved their hand-eye coordination, I reasoned. Building blocks helped their spatial-relationship skills. Running around in circles in the yard was a chance to promote aerobic fitness and joint strength.

One day, Ben decided it was time to conquer the back-yard slide. A good trust-building exercise, I thought. So, with me spotting (he forbade me to help him), he climbed the ladder and sat down at the top of the slide. I began to crouch into child-catching position. Before I was in place, however, Ben launched himself down the slide, careening flat on his back like a little greased pig. He hit me square in the chest with his diapered butt, knocking me off my feet and flat on my back in a muddy patch of matted grass. We lay there for a second catching our breath.

"Again!" he finally squeaked. "Again! That was fun!" The kid was right. It *was* fun — and nothing more. My God, I thought, I'm *playing*. I hadn't developed a new skill. I wasn't more fit or athletically nimble, and neither was he. I was lying on my back in mud, and my mind was completely blank except for wondering how fast Ben would come down if we wet the slide a little bit. We were out there for an hour. I didn't teach and he didn't learn, but we did laugh.

I've tried to spend more time doing nothing since that day. It hasn't been easy learning to let myself play without some higher purpose. I find it hard to sit still and just listen to music. I feel naked if I ride my bike without a heart-rate monitor. A day at the beach still requires at least some reading material, but I try to keep it as mindless as possible. I can still hear a little clock ticking in the background whenever I try to play, urging me not to dawdle. The trick to silencing that clock is realizing that playing is not wasting precious time. It's spending it. ■

Kris Frieswick can be reached at k.frieswick@verizon.net.



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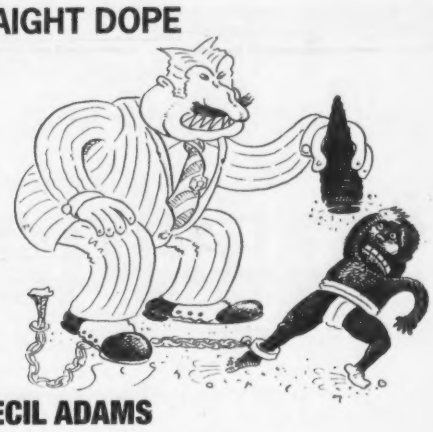

BY CECIL ADAMS

What's the deal with Pygmies? I heard that the Europeans found some in the jungles when they went off exploring, but they also supposedly discovered people with one foot and men 80 feet high, so you can understand my doubt. What I want to know is: are they real? And are they just humans who have adapted, or are they evolved from a separate branch of the protohuman?

The Immortal Mango
Via the Internet

There are boatloads of folks as ignorant as you, Mango, and Pygmies have historically brought a lot of them out of the woodwork. To take just one example, a Pygmy was briefly exhibited in the Bronx Zoo's monkey house in 1906 (more on that below). In *The Origin of Races* (1962), anthropologist Carleton Coon (sheesh) argues that our *Homo erectus* ancestors evolved separately into five modern human subspecies — you can see where that idea might lead — and in *The Living Races of Man* (1965) suggests that Pygmies, at the time numbering around 150,000, are the oldest of the "Congoid" (Central African) races. While I don't know that Coon ever explicitly says that Pygmies are a "separate branch of the protohuman," that's the implication: he makes much of their status as hunter-gatherers, for instance. Anyone reviewing Coon's evidence, though — which mostly has to do with superficial physical characteristics — would be a fool to agree. To cut to the chase: Pygmies are definitely real, they're as human as you and me, and yes, they're pretty short.

Now, about that Pygmy in the zoo. His name was Ota Benga, and he was initially brought to St. Louis in 1904 for the Louisiana Purchase Exposition after being sold as a slave by thugs on the payroll of the Belgian government, who'd butchered his wife and children in the Congo. Colonization of Africa and Asia by Western nations had awakened public interest in the new science of anthropology, and throngs of fairgoers could gawk at indigenous tribespeople from around the globe in replica villages, where they conducted native ceremonies, made crafts, and so on. (One star of the show was Geronimo, the legendary Apache chief, then in his 70s.) Ota and several other Pygmies exhibited with him were subjected to ridicule and abuse — poking them with lighted cigars was reputedly a common experiment. Nonetheless, all the Pygmies survived the ordeal and were returned to their homeland. (Most of these details are found in *Ota Benga: The Pygmy in the Zoo* by Phillips Verner Bradford and Harvey Blume, 1992.)

Not long afterward, Ota's second wife died of a snakebite, and in 1906 he decided to return to the US in the company of the man who'd first brought him over, an eccentric adventurer named Samuel Verner. Down on his luck after arriving in New York, Verner turned Ota over to the Bronx Zoo, whose equally eccentric director, William Hornaday, decided to put the Pygmy on exhibit at the monkey house — with bones scattered about the enclosure, the better to suggest his bestial nature. (Ota's sharpened teeth also provoked repeated false claims of Pygmy cannibalism.) The young man drew tens of thousands of visitors, who were encouraged to think of him as the missing link between apes and humans. Among other things, he was asked to play with an orangutan, a task he apparently enjoyed.

This racist display, passed off as a vindication of Darwinism, incensed the black community, and a delegation of ministers demanded that the exhibition be stopped. Zoo officials compromised, letting Ota have the run of the park during the day. But after Ota got tired of being mobbed and brandished a stolen knife, Hornaday caved and turned him over to a black orphanage. Then in his late 20s, Ota learned to speak and read English but otherwise showed little interest in schooling. After a few years he was sent to live in Lynchburg, Virginia, the site of a Baptist seminary where he occasionally took classes. He supported himself with odd jobs and tobacco-factory work, hunting in his off hours and becoming quite a favorite of the local youth.

In 1916, though, homesickness overcame him. Despite the new caps on his teeth, he didn't fit in. After learning that the trip back to Africa was beyond his means, Ota borrowed a revolver and killed himself. Not to traffic in the obvious, but given his experiences with so-called civilized folk you have to ask: who was the true savage? ■

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215.*

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Drudge shoots and misses. But Bush's allies are attacking Kerry with everything from a phony Jane Fonda photo to a sickening attack on triple amputee Max Cleland.

Sex, lies, and Republicans

QUOTE, *continued from cover*

By Monday, it had all fallen apart. The woman, now 27, stepped forward and denied it. Her parents, who had been quoted by the London *Sun* (home of the semi-nude "Page 3 Girl") as calling Kerry a "sleazeball," said they actually intend to vote for Kerry. And Limbaugh — unbelievably, incredibly — said this: "All right, now, let's watch now, my friends, the media will report this young lady's statement with headlines, breaking news, all kinds of bells and whistles, yet it ignored almost completely the information leading to the issuance of this statement. The media will accept this statement at face value, and they will move on. The fact that AP has now run this statement and did nothing or next to nothing with the original story shows how the media spins for liberals."

As a media story, the short-lived Kerry non-sex non-scandal wasn't much. The British and Australian press had a field day with it, as did American talk radio and the Internet. The mainstream US media stayed as far away from it as they could. So score one for the Establishment. It acted responsibly, and thus avoided major embarrassment. Perhaps a few editors remembered that Drudge had nearly gone down in a sea of lawyers' bills a few years ago after publishing the lie that then–Clinton aide Sidney Blumenthal had beaten his wife.

As a political tactic, though, the Kerry story was emblematic. At a moment when George W. Bush was hunkered down over everything from his phony budget numbers (which enraged conservatives in his own party as well as Democrats), to the bloody quagmire in Iraq (still no weapons of mass destruction, by the way), to questions about his service or lack thereof in the Texas Air National Guard, Drudge's casually flung allegation managed to put Kerry on the defensive. Though there is as yet no evidence that Drudge's informant or informants were Republicans (indeed, it appears that the rumor either originated with or was spread by the now-expired Wesley Clark campaign), the eagerness of bought-and-paid-for Republican partisans such as Hannity and Limbaugh to spread this sleaze demonstrates that the Republican Attack Machine continues to operate on a hair trigger. And the sex rumors may have had an effect: Kerry won the Wisconsin primary on Tuesday, but his margin over North Carolina senator John Edwards was an unexpectedly close six points. Maybe someone should do an exit poll to see how many of those voters are devotees of Drudge, Limbaugh, or Hannity. Since Wisconsin allows Republicans and independents to vote in the Democratic primary, the likely answer is "a lot."

The sex story was just the most sensational example of the attacks the Republicans and their allies are launching against the Kerry campaign. It wasn't the only attack. And it certainly won't be the last.

SMEAR TACTICS: *from a false photo of Kerry with Jane Fonda to baseless sex-scandal rumors, the GOP Attack Machine is churning out mud to fling at the Democratic front-runner.*

IF THERE'S ANYTHING the Republicans are terrified of, it's Kerry's record as a Vietnam War hero. Thus it's not surprising that some of the most demented attacks involve Kerry's involvement in the anti-war movement after he returned home from Vietnam.

Recently, for instance, two ultraconservative publications, *National Review* and the *Washington Times*, ripped into Kerry for allegedly accusing his fellow veterans of atrocities during his testimony before the Senate Foreign Relations Committee in 1971. But as the *New Republic* points out in its current issue, those attacks on Kerry relied on a highly creative use of ellipses. Here's how *National Review* — on a recent cover that was ominously labeled THE SENATOR'S OTHER VIETNAM WAR RECORD — rendered Kerry's testimony: "American soldiers 'raped, cut off ears, cut off heads, … cut off limbs, … randomly shot at civilians, razed villages in a fashion reminiscent of Genghis Khan, shot cattle and dogs for fun, poisoned food stocks, and generally ravaged the countryside …" The *Washington Times* pulled pretty much the identical trick.

Trouble is, Kerry was accurately quoting American soldiers who had participated in the Winter Soldier Investigation, a project of Vietnam Veterans Against the War, of which Kerry was a co-founder. Here is the fuller quote: "*They told stories that* [emphasis added] at times they had personally raped, cut off ears, cut off heads, taped wires from portable telephones to human genitals and turned up the power, cut off limbs, blown up bodies, randomly shot at civilians, razed villages in a fashion reminiscent of Genghis Khan, shot cattle and dogs for fun, poisoned food stocks, and generally ravaged the countryside of South Vietnam in addition to the normal ravage of war."

National Review, at least, got it right in the article inside, but only after whipping up hatred against Kerry on its cover. The *Washington Times* not only failed to meet that minimal standard, but wrote of the "slander of the GIs he left behind in Vietnam," thus offering a false interpretation of its own phonied-up quote.

Then there is the matter of the Jane Fonda photos. A few shadowy right-wing activists are distributing two photos of Kerry and Fonda at anti-war rallies in the early 1970s; they are popping up across the Internet on various right-wing Web sites. Fonda, after all these years, is still derided in some circles as "Hanoi Jane," and the idea of Kerry and Fonda having once been in proximity to each other is enough to excite and disturb. One of these photos, of Kerry seated several rows behind and to the right of Fonda, is real. The other, of Kerry and Fonda actually sharing a podium, is a fake.

Last week, the *New York Times* went so far as to mention the fake photo without noting that it had long since been discredited, which brought howls of outrage (and laughter) from weblogs such as Atrios and Al Giordano's Big, Left, Outside. The fake was traced to Ted Semple, an ex–Green Beret and far-right activist who was immediately denounced by Senator John McCain, a Republican and, like Kerry, a Vietnam War hero. (Both Kerry and McCain have been targeted by Semple for heading an investigation a decade ago that concluded there are no American prisoners of war living in Southeast Asia.) But even the real photo has the wingnuts buzzing. The right-wing Web site NewsMax.com called it "the photo the Dems fear most."

It would be one thing if this garbage were circulating only among right-wing crazies. But it's not. Instead, it's helping to fertilize mainstream loathing of those who opposed the Vietnam War, loathing that still animates some conservatives. Recently the *Wall Street Journal* published an op-ed piece by a Vietnam veteran named Scott Sherman under the provocative headline CONDUCT UNBECOMING. Among other things, Sherman attempted to draw an analogy between Kerry's efforts to strike middle ground between radical and moderate anti-war activists more than 30 years ago and his straddling on the war in Iraq. (Said straddling isn't pretty, but come on.)

Another Vietnam veteran, Terry Garlock, went a few steps further in a recent guest column for the *Atlanta Journal-Constitution*. Garlock wrote about "the dark side of Kerry's war record," and asserted that he "broke faith with his brothers when he returned to the United States" by — among other things — consorting with (that woman again) Jane Fonda. "Many of us wonder which of our brothers who died young would be alive today had people like Fonda and Kerry objected to the war in a more suitable way," wrote Garlock, failing to specify what would have been "suitable" in his eyes.

The most mind-blowingly offensive attack was aimed not at Kerry himself but, rather, at one of his most visible supporters, former Georgia senator Max Cleland, who lost both legs and an arm in Vietnam. The Republicans have previously shown that they're not shy about attacking Cleland — after all, they actually turned him out of office in 2002 by impugning his patriotism. Still, Republican attack dog Ann Coulter hit a new low.

In her syndicated column last week, Coulter defended Bush's National Guard stint by charging that Cleland wasn't really a hero; he lost his limbs by stupidly picking up a hand grenade just as he and his buddies were about to head off for some brewskies. She wrote: "Cleland lost three limbs in an accident during a routine noncombat mission where he was about to drink beer with friends. He saw a grenade on the ground and picked it up. He could have done that at Fort Dix. In fact, Cleland could have dropped a grenade on his foot as a National Guardsman — or what Cleland sneeringly calls 'weekend warriors.' Luckily for Cleland's political career and current pomposity about Bush, he happened to do it while in Vietnam."

Over the weekend, syndicated columnist Mark Steyn amplified Coulter's trash. Pardon the long quote, but this is so hateful and vicious that it deserves to be read in full: "It's impossible for most of us to imagine what that must be like — to be flown home, with your body shattered, not because of some firefight, but because you made a stupid mistake. Once upon a time, Cleland loathed the Silver and Bronze Stars he'd been given: He was, in his words, 'no hero' — which is true. He was a beneficiary of the medal inflation that tends to accompany unpopular wars. But Cleland learned to stop hating himself to the point where he's happy to be passed off as a hero wounded in battle because that makes him a more valuable mascot to the campaign. Sad."

Let's be clear. Serving in the military is dangerous. Serving in a war zone — as Vietnam obviously was — is even more dangerous. If Cleland had been injured in an accident while on a training mission, he would still deserve every accolade he has received. But Coulter and Steyn don't even have their facts straight. As the Center for American Progress pointed out on its Web site (referring to a 1999 *Esquire* profile), "Cleland lost two legs and an arm in Vietnam when a grenade accidentally detonated after he and another soldier jumped off a helicopter in a combat zone." Moreover, four days earlier, Cleland won a Silver Star for administering first aid to a wounded soldier while under "heavy enemy rocket and mortar attack."

Perhaps it's not surprising, given their record, that the Republicans and their allies would go after Kerry by making fun of a triple-amputee war hero. But it *is* surprising that they'd do it this early in the campaign. One can only imagine what's coming after Labor Day.

When it comes to Kerry, anything goes. Put him in bed with an intern, put words in his mouth, wrap Jane Fonda's arms around him.

LAST THURSDAY — the same day that Drudge floated the false sex story, and that Ed Gillespie complained about those nasty Democratic attacks — the Bush-Cheney campaign posted on its Web site a commercial about John Kerry's ties to special interests. The commercial links Kerry's standard stump-speech rhetoric about lobbyists — "We're coming, you're going …" — with a recent report by the Center for Responsive Politics that Kerry has received more contributions from lobbyists than any senator over the past 15 years. "Unprincipled?" the commercial asks. The title is a rather more definitive "Unprincipled, Chapter 1."

Kerry's reliance on special-interest money is a legitimate issue, of course, and it's something he should expect to be asked tough questions about. Yet, as is nearly always the case with the Republican Attack Machine, the focus on Kerry is selective at best. The female narrator ominously notes that Kerry took $640,000 from lobbyists during that 15-year period. What she fails to point out is what the Center for Responsive Politics has reported about the Bush-Cheney campaign. Of the nearly $132 million it has raised so far for the 2004 campaign alone, more than $2 million comes from political-action committees — the very definition of special-interest politics. Nearly $1.4 million comes from business-related PACs, which are no doubt extremely grateful for Bush's billions of dollars in tax cuts for rich people and corporations. Kerry, if you hadn't heard, doesn't take PAC money, and never has.

In other words, Kerry's reliance on lobbyist donations could have been a good issue for Howard Dean. But for George W. Bush and Dick Cheney? Laughable, appalling, and the height of hypocrisy, all at the same time.

But it's in keeping with how the Republicans operate. It took four years for the Democrats finally to make an issue out of Bush's unorthodox service in the Texas Air National Guard, and now that they are, the Republicans are acting like Bush has been falsely accused of treason. (Yes, I suppose that's pretty much what Michael Moore did, but he's been roundly criticized for that.) When it comes to Kerry, though, anything goes. Put him in bed with an intern, place words in his mouth (or, to be more accurate, take words *out* of his mouth), wrap Jane Fonda's arms around him, poke fun at Max Cleland — when is it going to stop?

It isn't. Get used to it. And hope that Kerry lives up to his well-deserved reputation for fighting back. ■

Dan Kennedy can be reached at dkennedy@phx.com. Read his daily Media Log at BostonPhoenix.com.

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STEVEN SUNSHINE

CONSERVATIVE? *Try radical. Groups like the Family Research Council — represented by spokeswoman Genevieve Wood — are wolves in sheep's clothing.*

A kinder, gentler bigotry

HERE IN MASSACHUSETTS, right-wing anti-gay groups like Focus on the Family (FOF), Concerned Women for America (CWA), and the Family Research Council (FRC) have been very careful with their public statements about homosexuality. They do not want to be perceived as hating homosexuals. And they hold their fire even when baited. Consider a morning press conference organized by the Coalition for Marriage on February 11, the first day of last week's constitutional convention. Outside the office of Senate president Robert Travaglini, FRC spokesperson Genevieve Wood spoke to a crowd of reporters about the national implications of the Massachusetts Supreme Judicial Court (SJC) ruling granting same-sex couples a constitutional right to marry. As she did so, Bonnie Broder — a Lexington woman who later told reporters that she is raising two children, ages four and eight, with her same-sex partner of 14 years — moved behind her and shouted to the cameras, "This is a question of my civil rights!"

She continued her rowdy interjections as Wood gamely ignored her. Wood stuck to the script — claiming gay men and lesbians have "no right" to redefine marriage for the rest of society — until an anti-gay-marriage colleague of Wood's approached Broder, explained she was at the "wrong press conference," and coaxed her away. But no one from the FRC tried to engage her directly.

Throughout the day, whenever the media spotlight gravitated toward Wood and FRC president Tony Perkins, they came across as reasonable and moderate. At a 9 p.m. press conference also organized by the Coalition for Marriage outside the House of Representatives, Perkins stood before a thicket of lights, cameras, and microphones. Calm, composed, his hands in his pockets, he avoided any talk of "the homosexuals," as the FRC likes to call gay people. Instead, he targeted "activist judges" on the SJC. Because of them, he told reporters, the legislature must define marriage as one man and one woman. "If legislators take a pass on that," he added, "then they're abdicating their responsibility."

Perkins's message sounds innocuous enough; after all, he's singling out "unelected judges" as the problem, not gay men and lesbians. This sort of careful wording also characterized the remarks of Sandy Rios, the president of CWA, when she addressed a massive anti-gay-marriage rally on Boston Common three days prior to the convention.

Only occasionally, in smaller public settings, away from the media spotlight, have Rios and others revealed their true colors. Consider the rant against homosexuality on display at the CWA Protect Marriage Day, held at the State House on February 4. As many as 70 of CWA's most active Massachusetts members from across the state flocked to a basement hearing room on Beacon Hill to listen to Rios and Robert Knight, of the group's Culture and Family Institute, discuss how to push for the anti-gay constitutional amendment. The event was meant to galvanize CWA activists — who later fanned out through the State House, two by two, to lobby legislators — but it soon devolved into an diatribe against homosexuality.

Well-groomed, wearing a sharp suit, Rios began her tutorial by saying she was "here to help" the audience articulate a stance against same-sex marriage. But then, she launched into some of the CWA's oft-repeated claims: that gay men and lesbians — or "the radical homosexual advocates," as Rios put it — want to dismantle society; that gay marriage will deal a fatal blow to the family. Gay rights, she said, has chipped away at "our culture." In Hollywood, there are "homosexuals" on TV. In schools, there are "teachings on homosexuality." She ticked off one offense after another, listing affronts in a staccato, rapid-fire stream. Mentioning what she termed "bisexual chic" — an alleged current trend among teens — she cried out, "Oh! I cannot even speak of these things! There are children in the room."

Clearly, Rios was fear-mongering. But even at this politically safe event, covered by just a handful of reporters, she distanced herself from blatantly anti-gay bigotry. During a question-and-answer session with Protect Marriage Day participants, a young man stood up and identified himself as Jewish. "I don't believe in Jesus," he commented, "and I don't believe in the devil. So when you say gays are disease-carrying sinners . . . "

"Who said that?" Rios interrupted. "Tell me who said that."

After Rios dressed him down — "We can have a good debate without you twisting our words." — he quickly retreated. "I only meant I felt misrepresented," he said sheepishly, referring to CWA's constant invocation of Jesus Christ. No one mentioned a homophobic phrase again.

— **KL**

As they lead the charge against gay marriage, right-wing Christian groups eschew the hateful rhetoric of the past. Beneath the moderate façade, however, lurks the same old anti-gay agenda.

Right angle

RADICAL RIGHT, *continued from cover*

FRC, the notion that people are born homosexual is nothing but "a myth."

But Perkins and his fellow leaders from the FRC — along with staff members from other right-wing Christian organizations driving the Massachusetts-based Coalition for Marriage, including Concerned Women for America (CWA) and Focus on the Family (FOF) — don't traffic in the hateful rhetoric of some people who share their views. People like Fred Phelps, the Topeka, Kansas, minister who showed up at the 1998 funeral of Matthew Shepard with a GOD HATES FAGS poster. Instead, says Nikhil Aziz, the research director at Policy Research Associates (PRA), a Somerville think tank that tracks the Christian-right movement, the FRC, CWA, and FOF like to present themselves as "loving" toward gay men and lesbians. "It's all about saving the souls of gay people and being compassionate," he explains. "They are careful to sound moderate and reasonable."

And they're consistently portrayed that way in the mainstream press. From the *Boston Globe* to the *New York Times*, these radical-leaning, evangelical Christian groups are often described as "national advocacy groups that oppose gay marriage," "social conservatives," or "conservative out-of-state organizations" (see "Veiled Truth," this page). Yet these descriptions are an insult to conservatives. After all, not all conservatives oppose gay marriage. And not all those who do oppose gay marriage are homophobic — as the leaders of the FRC, CWA, and FOF most certainly are.

Veiled truth

OF ALL THE voices on the anti-gay-marriage side, the most heavily quoted are right-wing Christian organizations like the Family Research Council (FRC), the Concerned Women for America (CWA), and Focus on the Family (FOF). Not only have these groups come to Massachusetts to push for an amendment to the state's constitution barring any legal recognition of same-sex relationships, but they're also leading the lobbying effort for a similar amendment to the US Constitution. In almost all instances, these organizations are simply described as "conservative." Only occasionally do reporters make plain the groups' "evangelical" Christian roots. Rarely are their views presented as "extreme" or "right wing." What follows is a sample of how these groups have been characterized over the past few months:

- A *Boston Globe* story published on February 11 identified the FRC as "a national advocacy group that opposes gay marriage."
- Another February 11 *Globe* article termed Focus on the Family "a nonprofit family education group with close ties to evangelical Christianity."
- A *Globe* piece appearing on February 8 referred to "conservative out-of-state organizations, such as Focus on the Family."
- A *Globe* article on February 6 called the FRC "a conservative group that opposes gay marriage."
- A February 2 *Globe* article on gay-marriage ad campaigns called FOF "the national conservative Christian organization."
- A January 21 *Globe* story quoted Tony Perkins of the "conservative Family Research Council."
- A *New York Times* piece published on January 21 described the FRC as "a leading group of social conservatives."
- Another *Times* article, appearing on January 15, called Concerned Women of America "one of the largest conservative Christian advocacy groups."
- In a November 21 article, the *Boston Herald* made reference to the "conservative Family Research Council in Washington, DC."

— **Megan Harrington and Kristen Lombardi**

LAST OCTOBER, George W. Bush issued an official proclamation in support of the nation's first-ever Marriage Protection Week, declaring that the event "provides an opportunity to focus our efforts on preserving the sanctity of marriage and on building strong and healthy marriages in America." Sponsored by 29 Christian-right organizations, including the FRC, CWA, and FOF, Marriage Protection Week took place from October 12 through 18. The unprecedented "scope and magnitude" of the effort prompted the National Gay and Lesbian Task Force (NGLTF), a New York–based gay-rights group that pays particular attention to right-wing opposition to homosexuality, to research how many of the week's activities actually did focus on protecting marriage.

The result is a nine-page report, titled "'Marriage Protection Week' Sponsors: Are They Really Interested in 'Building Strong and Healthy Marriages?'" (available online at www.ngltf.org/downloads/MarriageProtectionWeek.pdf). The report found that the 29 sponsors, including the FRC, CWA, and FOF, focus disproportionately on homosexuality rather than on key issues directly related to marriage, such as divorce, poverty, domestic violence, and child support. And it concluded that the point of this high-profile week was solely to oppose the efforts of same-sex couples to marry.

According to the report, the week's activities featured a flood of information focusing "exclusively on the alleged and unsubstantiated threat of gay marriage." At a kickoff rally on October 12, participating pastors were asked to recite model sermons that described homosexuality as "an inverted, perverted love" and "mere self-centered sensual enjoyment of the sexual faculties." Participants received fact sheets attacking not just gay marriage, but also civil unions. Finally, they were urged in "take action" bulletins to contact their US congressmen and "demand that they support the Federal Marriage Amendment" barring any legal recognition of same-sex relationships.

The report also includes a "content analysis" of the Web sites of such Marriage Protection Week sponsors as the FRC, CWA, and FOF. On its site, for instance, the FRC offers a total of 203 documents containing the word "homosexual," as opposed to only 37 on poverty, 26 on domestic violence, and two on child support. The CWA trumps the FRC by posting nearly three times as many essays and studies on homosexuality: 602. Yet the CWA posts only 80 on poverty and a mere 19 on domestic violence (a telling number given that this remains one of the top concerns for women, according to a June 2003 survey by Princeton Research Associates). Still, neither comes close to the FOF. This Christian-right behemoth mentions the word "homosexual" in up to 740 documents on its site. "Poverty," however, appears in just 212.

All told, the 29 MPW sponsors post 2369 documents on homosexuality on their sites, while devoting less than half that number, or 1432, to the gravest threat to marriage — divorce. Says the NGLTF's Jason Cianciotto, who helped write the policy brief, "These groups are focusing on homosexuality under the cover of being pro-family and pro-marriage."

In fact, they're pushing an agenda that extends far beyond opposition to civil-marriage rights for same-sex couples. "The policies they advocate," says the PRA's Aziz, "are fundamentally anti-gay. They undercut full equality for gay and lesbian people."

For starters, Aziz points out, the FRC, CWA, and FOF — as well as the high-profile Massachusetts Family Institute, an FOF affiliate — deny that people are born gay; therefore, they reject any kind of protection for homosexuals. That means they oppose all laws banning discrimination on the basis of sexual orientation. They oppose any form of legal recognition for same-sex couples, including civil unions and domestic-partnership benefits. They even find fault with safe-school programs for gay high-school students and gay-straight alliances. In short, their policies aim to derail the civil-rights movement for gay men and lesbians. Says Aziz, "They are blatantly anti-gay. No question about it."

Last fall, for example, the CWA posted an article on its Web site describing a gay couple who had recently married

STEVEN SUNSHINE

FAÇADE OF REASON: *Family Research Council president Tony Perkins is careful to avoid making anti-gay remarks in public. Information disseminated on the FRC Web site, though, is viciously homophobic.*

in Canada and were crossing the border into the US as "the latest pair of 'domestic terrorists.'" The September 24, 2003, article says: "This latest story is only a small part of the larger effort by many radical activist groups to force their harmful homosexual-marriage agenda on the United States." In other words, gay couples who wish to marry are just as dangerous to everyday Americans as Osama bin Laden.

The Christian right also likes to paint all gay men as menacing pedophiles. On its Web site, the FRC posts "talking points" on the connection between homosexuality and pedophilia. According to the primer, this so-called connection rests on the fact that "by definition, male homosexuals are sexually attracted to other males"; since most pedophiles are male and "approximately one-third" of victims are male, it follows that a "disproportionate number" of gay men are pedophiles. (The document ignores the painfully obvious corollary that, since male heterosexuals are "by definition" sexually attracted to females and two-thirds of pedophile victims are female, heterosexual males make up the overwhelming majority of perpetrators.) The site also includes this nugget of wisdom: "The fact is … that the terms 'homosexual' and 'pedophile' are not mutually exclusive: they describe two intersecting types of sexual attraction."

Another insidious notion propagated by these groups is that parenting by two gay fathers or two lesbian mothers puts children at greater risk for abuse. The FOF asserted as much when it published a full-page ad in the January 23 *Globe*, which condemned same-sex marriage as "a massive, untested, social experiment with coming generations of children." The ad listed a litany of detrimental effects on kids that "conclusive social science data collected over the past 40 years" had linked to same-sex parenting — from low self-esteem to "higher danger of physical abuse." Only after checking the fine print did the ad's distortions become apparent. According to the footnotes, much of the data cited in the FOF ad came from studies on single-mother households — not two-parent, same-sex households. Such ugly rhetoric also ignores the fact that, in February 2002, the American Association of Pediatrics issued a policy statement recognizing "evidence that children with parents who are homosexual can have the same advantages and expectations … as can children whose parents are heterosexual." Ads like this, Aziz notes, "are favorites of the Christian right. They play to people's latent fears and biases against gay people."

Not surprisingly, the fact that the FOF and fellow right-wingers can get away with airing such charges against gay men and lesbians amazes many gay-rights activists. The NGLTF's Cianciotto sums up the sentiment best: "These groups lie all the time. Yet we're continually surprised at how benignly they're portrayed."

Indeed, that major newspapers like the *Boston Globe* are willing to run these ads shows just how much mainstream credibility these radical groups have. In 2001, the *Globe* refused to run an advertisement from the environmental group Forest Ethics because it contained broad, unsubstantiated charges. Yet the paper didn't reject the FOF ad, which was rife with untruths about homosexuality. The reason for this apparent discrepancy remains unknown, since BMaynard Scarborough, the *Globe*'s spokesperson, did not return two phone calls from the *Phoenix* seeking comment.

ALL THAT said, even the FRC, CWA, and FOF know they have to walk a fine line in Massachusetts. For one thing, the public sentiment on same-sex marriage is practically evenly split. Over the past year, one poll after another has shown that Bay State voters support granting same-sex couples civil-marriage rights by a very narrow margin. For another, many gay-marriage opponents in this state, including Senate president Robert Travaglini, are loath to strip gay couples of the gains made through the historic Supreme Judicial Court decision of last November. So they back civil unions for same-sex relationships, which directly contradict the Christian right's anti-gay agenda.

But putting a more pleasing face on homophobia (see "A Kinder, Gentler Bigotry," previous page) seems to be working among residents opposed to same-sex marriage. The love-the-sinner-hate-the-sin façade put on by the FRC, CWA, and FOF has allowed these groups to tap into a more formidable base of local supporters than ever before. The PRA's Aziz explains that the same national groups active here today tried to mobilize residents in this state in the late 1980s, when they targeted the provocative photographs of Robert Mapplethorpe. "They raised a lot of noise," he recalls, "but no one paid much attention to them." Today, the national groups, with their newly moderate tone, have also found a more receptive audience because the gay-marriage debate is far more controversial than Mapplethorpe's sexually explicit and nude photographs. Notes Aziz, "It has to do with our legislature and our constitution. It's not just an art exhibit."

I interviewed a number of the anti-gay-marriage demonstrators at last week's events who spoke about the FRC, CWA, and FOF in favorable terms. At the February 8 Rally To Defend Marriage, as it was billed, Matt Collier, a 19-year-old sophomore at Boston College, told me he welcomes the national groups to the Bay State. "If they're trying to help the nation and steer it in the right direction," he explained, "I'm all for it." The goatee-sporting student said he believes heterosexual marriage is "the only love out of which life can come," a belief he believes the Christian right shares. Likewise, Philip Gerard, 54, a retired medical technician from Newton, who attended both the Sunday rally and the Wednesday constitutional convention, said he's been impressed by the rousing speeches of the FRC's Perkins and CWA president Sandy Rios. He found both leaders "refreshingly honest about traditional values."

When pressed, however, Gerard and other gay-marriage opponents acknowledge that they don't know much about the groups' views on homosexuality. In articulating them, they often fall back on the organizations' pro-family images. Dave Moniz, a fortysomething from Topsfield, who brought his school-age son to the February 8 demonstration, echoed the thinking of many protesters: "These groups stand for the American family." Asked what that means exactly, he replied, "They're trying to save and preserve the family."

Yet residents like Moniz, who says he wants to "support an important institution," might be surprised to learn that the FRC, CWA, and FOF are more devoted to anti-gay activities than to pro-family initiatives. All of which explains why these groups are so careful in their public comments. If they get too ugly, they could turn off active opponents of same-sex marriage. People like Maria Perry, a 48-year-old mother of eight from Carver, who trekked to the State House last Wednesday to show support for the constitutional amendment barring same-sex couples from civil marriage. She stood in line for a seat in the House gallery while sporting a sign promoting a definition of marriage ascribed to *Webster's Dictionary* (THE LEGAL UNION BY WHICH TWO PEOPLE OF THE OPPOSITE SEX BECOME HUSBAND AND WIFE, as it read). Perry opposes gay marriage but has "no objection" to granting gay couples civil unions. "If they want the benefits," she said, "I say, 'Go for it.' Just keep marriage between a man and a woman."

Clearly, the Christian right's extremism is out of step with people like Perry. Even advocates with the national organizations acknowledge that their positions on homosexuality would be considered radical by Massachusetts standards. At last week's convention, CWA state director Sandi Martinez told me that her group accurately reflects the half of the citizenry that wants to "protect traditional marriage" — *i.e.*, that wants to vote on the issue. But she recognized that "the debate is out" on civil unions. "A lot of people in this state don't want to come across as discriminating against homosexuals," she said.

Genevieve Wood, the FRC spokesperson, also expressed doubt that local residents take the same hard-line stance against recognition of same-sex relationships as the FRC does. "Massachusetts might not be opposed to civil unions," she admitted. Indeed, it was the strong support for civil unions among legislative backers of an anti-gay-marriage amendment that defeated all three attempts to pass a measure last week.

Last Thursday, this clear political support for some recognition of gay relationships forced the FRC and its Coalition for Marriage partners to back new wording — stating that "nothing in this article requires or prohibits civil unions in Massachusetts" — to the original anti-gay amendment. Now, after the subsequent defeat — sponsored by Representative Philip Travis, who's leading the charge on the original anti-gay-marriage amendment as well — of this language, Coalition members seem even more willing to compromise in order to get *something* on the ballot.

Says Ron Crews, the president of Massachusetts Family Institute and a Coalition for Marriage spokesperson, "We will continue to work to find language that we can live with, and that can pass the legislature."

In the meantime, the right-wing blitz will continue at least until March 11, when the legislature will reconvene the constitutional convention. Over the next three weeks, Christian-right organizations will be inundating legislators with phone calls and e-mails. Crews says that Coalition members are even scouting for candidates to run against representatives and senators who vote against a constitutional amendment. It's safe to say that the right-wingers will pour as much staffing and money into the Bay State as they can (see "Money-wise, It's David and Goliath," this page). As FRC's Wood vowed last week, "This is far from over for us."

No matter how the vote goes, the presence of these organizations will surely have an effect here in Massachusetts. After all, even if voters end up rejecting their extremism, the FRC, CWA, and FOF will have managed to publicize their anti-gay ideas. In the words of NGLTF Policy Institute director Sean Cahill, who is writing a book about the Christian right's gay-bashing agenda, "They've still succeeded in putting out all sorts of noxious ideas about gay people." ■

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Money-wise, it's David and Goliath

NATIONAL RIGHT-WING groups like the Family Research Council (FRC), Concerned Women for America (CWA), and Focus on the Family (FOF) are major players in the lobbying effort to shut out same-sex couples from civil marriage. Since last November's historic ruling by the Massachusetts Supreme Judicial Court, these groups have sent teams of full-time staffers to the Bay State and poured hundreds of thousands of dollars into radio and newspaper ads in the *Boston Globe*, the *Lowell Sun*, and the Quincy *Patriot Ledger*. Over just five days last week, the FRC alone spent approximately $120,000 on ads — an amount equal to almost half the current outreach budget of MassEquality, a coalition of groups fighting for gay couples' marriage rights in Massachusetts. Below are the latest figures available for the annual budgets of the FRC, CWA, and FOF, as compared to the outreach funds available to MassEquality. As Marty Rouse, MassEquality's only paid coordinator, puts it, "We're really a hand-to-mouth operation."

- Focus on the Family: $126 million budget, according to IRS 2002 tax returns.
- Concerned Women for America: $12 million budget, according to IRS 2002 tax returns.
- Family Research Council: $10 million budget, according to IRS 2002 tax returns.
- MassEquality: approximately $300,000 for voter outreach and ads, according to Rouse.

— KL

EDUCATION

We have an opportunity to close the educational-achievement gap that hinders African-Americans from finding true equality. Do we have the will to do it?

Black and failing

BY DAVID S. BERNSTEIN

CHAD VERRILL

AS BOSTON CITY Council president Michael Flaherty is quickly discovering, race ultimately infiltrates any discussion of public education in Boston. Flaherty, who favors an eventual return to neighborhood schools in place of desegregation-related busing arrangements, has found himself besieged by opponents, including District Seven councilor Chuck Turner, who say that the change will resegregate the city's schools — and doom black students to the worst facilities (see "Bus Stop," News and Features, February 13).

That said, it's inconceivable to nearly everyone on all sides of the school-reassignment debate that the racial inequities that once existed in Boston public schools will return. But a huge problem in this regard already exists, and it is rarely discussed: the enormous racial academic-achievement gap in schools across the state. It exists in Boston, where minority students make up 85 percent of the population. It's in Springfield, which evenly distributes its minority population among the schools. It's in small towns like Greenfield that enroll few black students. And it's in suburbs like Needham and Belmont that enroll black students from Boston through the METCO program.

How large is the gap? Statewide, African-American students score an average of 21 percent lower than white students on the English Language Arts (ELA) portion of MCAS, and 34 percent lower on the math test. That should surprise nobody — the racial achievement gap has been constant in every state for as long as records have been kept. Education professionals have always known about it, although they have long argued over the cause. Over the past few decades, experts have blamed the disparity in test results on socioeconomics, culture, and even genetics (see "What the Racial Gap *Isn't*," page 22). But none of these theories — which amount to mythology — fully explains or solves the problem.

Many of the myths have been allowed to stand, because the US Department of Education has funded few in-depth studies of the issue, and for years it was considered too politically volatile for many academics to approach. But recent university research has chipped away at the issue. And now, a groundbreaking study slated for release this April, co-written by Roland Fryer of Harvard University's John F. Kennedy School of Government and the University of Chicago's Steven Levitt, makes clear that our schools, from the very start, are failing to teach our black children as well as they do our white children. In the crucial early years of education, it is the school experience itself that is putting black children behind. "[The findings] are a big deal, because it tells you this is it, we've got a narrative," says Christopher Jencks, co-editor of the 1998 book *The Black-White Test Score Gap*.

In addition to the new research, something else is raising awareness of the issue, particularly since the No Child Left Behind Act became law in 2003: standardized testing. While such testing has been around for decades, under No Child Left Behind each school, district, and state receives a "report card" of test-score progress broken down by race. Love it or hate it, testing is shining a spotlight on the gap at every level.

All this new information has led Jencks and other experts to identify two major contributors to the racial achievement gap. First, predominantly black schools are underfunded for their needs, in large part because they have greater costs for health care, counseling, and special education. Funding these schools at the same per-pupil rate as predominately white schools turns out to be like providing the same per diem allowance to travel to New York as to Topeka.

Second, in the classrooms, teachers of all races are failing to recognize their own biases — subtle prejudices that can lead them to expect less from black students. They also misunderstand how black students' needs differ from white students' — for instance, how fear of stereotyping holds them back. Together, these oversights lead to very different test results for students of different races within the same classroom.

Both problems are stubborn, but they can be overcome. The biggest challenge, perhaps, and certainly the most important, is that they must be addressed in the earliest grades. A staggering 66 percent of Massachusetts's black students read below proficiency level by the third grade, compared with just 30 percent of white students. It would be much easier, everyone agrees, to keep these students from getting behind in the first place than to try to play catch-up at that point.

A GROUP OF 19 teachers in their first year with Needham Public Schools gathered on a recent afternoon for a mandatory training session. They watched as George Johnson, Needham School District's director of student development and program evaluation, presented the results of a study of Needham's black students — about half of them METCO pupils. The gap in the test scores didn't affect the teachers as much as when Johnson played a tape of African-American students talking about their teachers:

"Teachers don't understand us," one voice says. "They think we are out of control, and they're scared of us."

"I didn't hear from anyone until I failed," says another. "It was too late then."

"Teachers treat us like we're retarded," says another.

"School feels like something that's done to them," Johnson told the teachers. "It's very easy to say we believe that all children can learn, but do we really believe that? It is not the message the kids are getting from us."

It is very difficult for teachers to accept that they might personally be failing their students, but that's exactly the message that Johnson and many other administrators are trying to get across. Teachers — including black teachers — have lesser expectations for African-American students than for white students, according to several studies conducted in the 1980s and '90s. They also tend to be unaware of how much black students are impeded by their own anxieties about what others think of them — a phenomenon called "stereotype vulnerability."

This presentation is only the beginning. The teachers will all be encouraged to take a course on "anti-racist teaching" from Empowering Multicultural Initiatives (EMI), an education collaborative based in Lincoln. The 36-hour course, taken by many MetroWest teachers with METCO students, forces teachers to confront their own prejudices, the realities of white privilege, and the ways in which these unspoken biases affect the classroom experience for black children.

It's not an easy lesson to learn. Just ask Brenda Maurao, a third-grade teacher at the Mary Lee Burbank Elementary School, in Belmont. Maurao took the EMI course three years ago, and says she was initially defensive about the instructor's insistence that she was

See **GAP,** page 22

The 'cultural luck' of learning

MANY OF THE most prominent researchers of the black-white achievement gap are right here in Massachusetts, at places like Harvard University and Boston College. But their prescription for solving the problem — putting more resources into schools that primarily serve black students over those that primarily enroll white students — has no influence over public policy in the state.

Instead, politicians listen to those willing to tell them that black students' problems lie not in their schools but in their homes, or more specifically, their parents. "Some children come to school more disadvantaged than others," says Abigail Thernstrom, one of the country's leading conservative voices on racial policy, and a member of the Massachusetts Board of Education. White children learn better, according to Thernstrom, because they are "culturally luckier" than blacks. And Governor Mitt Romney, without mentioning race specifically, infamously placed the blame for student failings in towns like Brockton, Cambridge, and Fall River on the families of these students, when he advocated mandatory "parent training" in those areas as part of his new Legacy of Learning initiative.

Meanwhile, two more board members — chair James Peyser and Charles D. Baker — come from the conservative Pioneer Institute, which advocates "school choice in all forms" as the key to improving public education. Even the board's lone African-American member, Henry Thomas of the Springfield Urban League, says of the achievement gap: "I don't think it's that difficult to solve. It's just a question of will." Whose will? Parents, church leaders, community groups, and the students themselves, Thomas says. "The focus should be not so much on the educational gap as on the preparation gap — the amount of time that they are spending on educational-related activities as opposed to recreation and television."

This perception that the problem lies in the homes and not the schools has helped justify cuts that hurt black students disproportionately, according to Tim Collins, president of the Springfield Education Association. These include the elimination of funding for class-size reduction, and a 79 percent budget cut for early-literacy programs.

The FY '04 budget also reduced a $50 million budget item for after-school and summer remediation programming to $10 million, and specified that the money can be used to help only 11th- and 12th-grade students who have failed the MCAS test. This killed off a Boston Public Schools program that had been providing remediation to more than 8000 kids each year at the third-, sixth-, and ninth-grade levels. The program had been successfully lowering drop-out rates, increasing grade promotion, and improving academic achievement.

"We're sort of baffled," says Maureen Harris, assistant director for curriculum and instruction for the Boston Public Schools. "Everybody pretty much bought into this as the right strategy to use."

That money will apparently be spent instead on a new scholarship program, announced by Romney last month, that would reward top MCAS scorers with in-state tuition and $2000 grants. Given the size of the racial gap, "it has a vastly racial effect," says Gary Orfield, co-director of Harvard University's Civil Rights Project. In fact, if the scholarships had been in effect for the class of 2003, only 61 black students would have qualified for the $2000 checks, out of more than 6700 recipients — less than one percent in a state where seven percent of graduating students are black.

— DSB

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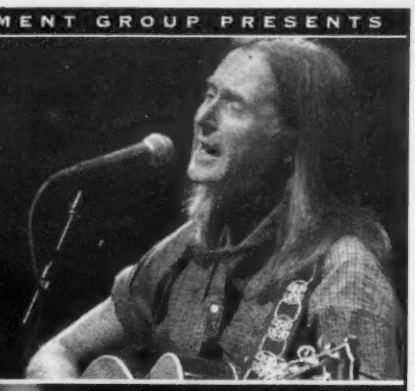

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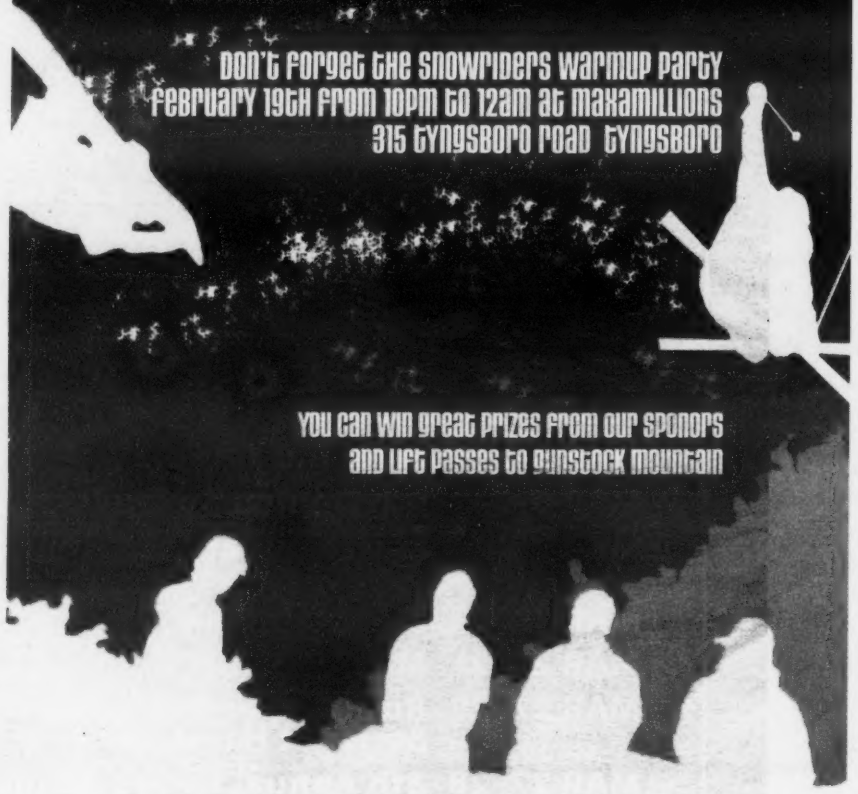

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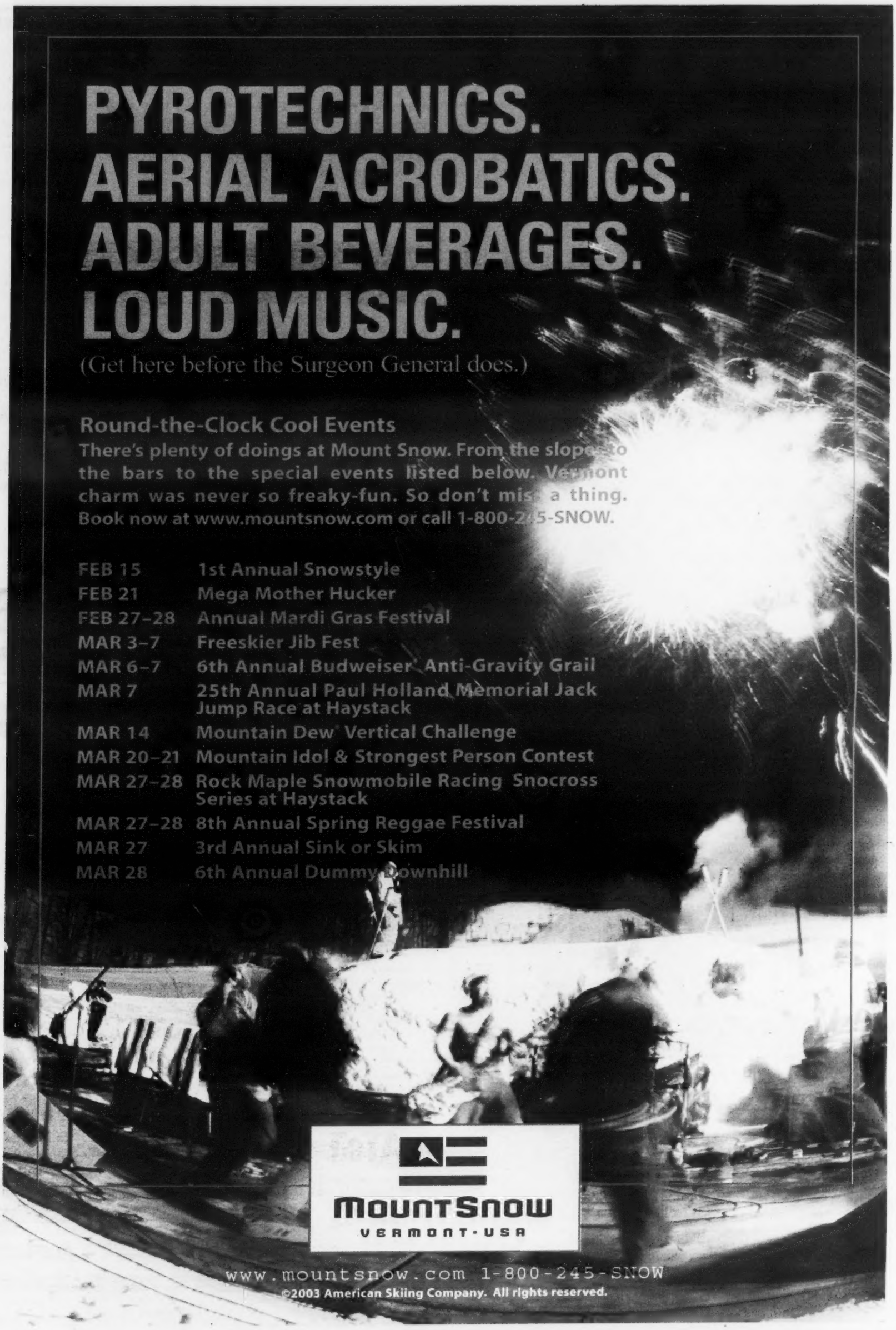
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GAP, *from page 18*

prejudiced. "I left the first class on fire," Maurao recalls. "I came out of there saying, 'I can't believe I have to go through this attack.'"

But Maurao came around, and has since taken the second-level EMI class. She's changed some of her teaching methods based on what she learned in both courses. For example, her classroom today is filled with multicultural books and signs that she says were not there before. She uses a "Hands Around the World" daily lesson planner, which on this particular day led the class to a discussion of cheeses around the world. Students are currently reading *Squanto, Friend of the Pilgrims* to get the Native American perspective on Pilgrim life. Because the book uses the outdated term "Indian," the class had a discussion about why we now use "Native American," and how words that label people can be harmful.

Frankly, it feels like a lot of multiculturalism for a room with just one African-American student, but Maurao is a big believer since taking the EMI courses that this is all part of making the classroom a more comfortable place for that one student to learn in — and that opening the minds of her white students is an equally important part of her task.

But more important are the instructional methods. "The second level is technique," says Beth Ackroyd, a second-grade teacher at Broadmeadow Elementary School, who has taken the EMI courses. "A lot of the things that you might do differently are very, very subtle."

For example, Maurao tries to make sure her African-American student, Amari, is not excluded when the children work in groups, either as a result of the other kids' cliquishness or her own shyness. When Amari uses improper grammar or pronunciation, such as saying "ax" instead of "ask," Maurao has developed a way to teach her the correct usage without suggesting that her family or friends who might say "ax" in place of "ask" are wrong, by talking to Amari about the difference between formal speech and slang. Maurao also takes to heart research that shows that black students learn better through direct face-to-face instruction rather than in group collaboration, and tries to set up her classroom and lesson plans accordingly. Many of the techniques, say Maurao and Ackroyd, who have taken the EMI courses, are extensions of the type of "differentiated instruction" that help them better teach *all* their students.

EMI director Doug Weinstock says the courses ultimately bring about a self-awareness that can stop a teacher from acting on assumptions. For example, a 1995 study of racially diverse classrooms found that teachers tend to use techniques with black students that are meant to correct for poor learning habits: drill-and-repetition and basic-skills remediation, for example. But the exact opposite approach — focusing on broader meaning, conceptual understanding, problem-solving, and context — produces increased proficiency in both higher-order and basic-skill areas with those same students, the study found.

Unfortunately, many education boards and teachers unions insist on looking at the problem as one of class rather than one of race, so they are not pushing teachers to gain the self-awareness Weinstock is talking about. "I would define the achievement gap more broadly," says Beverly Miyares, a professional-development consultant for the Massachusetts Teachers Association union. "The work we do looks at it through the lens of poverty and the disadvantaged." Teaching colleges are also not taking the issue seriously, although there are some exceptions, like Lesley College and Boston College. "Nobody's putting pressure on the teacher-training institutions to deal with race relations," says Gary Orfield, co-director of the Civil Rights Project at Harvard University. "People need workable tools for making a racially diverse classroom function."

THE JOHN P. HOLLAND Elementary School, in Dorchester, fits most people's notion of what an urban school looks like. It is old and unwelcoming; the outside projects little warmth. There are few windows, little playground space, a lot of asphalt and rock, and a fair amount of litter and graffiti. But at 3:30 on a weekday afternoon, 18 of the classrooms are colorful and cheery. There you can see small groups of children eager to learn and anxious to please their teachers, and they're all participating in an after-school program.

Jeremy, two days shy of seven years old, is one of two black students in Ciara O'Connell's room, along with four Vietnamese first-graders. He has a ton of pent-up energy from a long day trapped inside the school walls. "It's helping," says Jeremy's mother, Ingrid Gokool, of the after-school program. Gokool and her husband, both from Trinidad, run an Indian restaurant. "I can tell by the way he's identifying his letters and numbers — he's always pointing at signs now and shouting, 'Mommy, it's the number 16 bus.'" To be sure, this is just one story about one student, but Jeremy's experience bears out the research showing that black students in particular do better with direct contact with teachers than with self-direction or peer collaboration.

Indeed, small class sizes are a key to closing the racial achievement gap. For example, an extensive study in Tennessee, starting in 1985 and tracking students for 10 years, showed that white students placed in small classes in early grades performed slightly better on math and literacy tests than did white students in regular-size classes. But minority (primarily African-American) students in the study performed *much* better in small classes. The advantage for the black students was up to six times greater than for the white students.

"If you get children in grades K through three into classrooms of 15 or fewer, the achievement gap closes," says Tim Collins, president of the Springfield Education Association. "When kids in early grades get that individualized attention, they learn how to read. The rest of their educational careers, they are reading to learn."

To bring about such a welcome outcome, however, involves more than allocating equal funding, for this is one instance where equal resources do not provide equal results: if majority-black schools have the same student-teacher ratios as majority-white schools, the white students will end up doing better. Resources must be assigned disproportionately to even the gap — a difficult thing to convince most educators to do, never mind the politicians who distribute funds to our public schools (see "The 'Cultural Luck' of Learning," page 18).

Indeed, simply comparing where the money is spent in predominantly black and predominantly white schools shows that trying to address the racial gap by funding schools equally on a per-pupil basis simply doesn't work. For one thing, black families — of all income levels — tend to live in urban areas, particularly in Massachusetts. Teacher salaries are much higher in urban areas — an average of $62,731 in Boston, where a third of the state's black schoolchildren live, compared with the statewide average teacher's salary of $48,649. As a result, while the ratio of full-time equivalent teachers to total student enrollment is about the same in Needham and Boston, Needham spends just $2730 in teacher salary per student, while Boston spends $3918. Moreover, a higher percentage of black students have special health and counseling needs. That's true for a variety of reasons, of which poverty is but one. The vastly higher rates of low birth weight, asthma, and other health problems among African-Americans contribute to the disproportionate need for funding. "We really do need a nurse in every school, and a health clinic in many schools" in Springfield, says Collins.

Understanding how this affects school funding requires a look at Massachusetts's foundation-budget process. The state first calculates the property-tax base in a community, and from that makes an assumption about how much local revenue the town can put toward education. The state then looks at the number of students in that district, and calculates how much it should cost to educate them all for the coming year; this is called the foundation budget. Subtract expected local revenue from the foundation budget, and you have the amount the state pitches in through supplemental Chapter 70 funding.

But this process treats all district populations in the same way, even when they are obviously different. For example, all districts are assumed to spend $60 per student on health-care workers' salaries, when in fact Boston spends about $240 per student, while Belmont, for example, spends just $71. A similar problem occurs with special education. The state gives districts a per-pupil amount based on the fixed figure of 3.5 percent of a district's overall enrollment. But 19 percent of Boston's students are in special education, compared to 15 percent statewide. At the Holland School, for example, 22 percent of the students require services related to special education. At the Burbank, in Belmont, the figure is 11 percent; at Broadmeadow, in Needham, it is eight. Boston also spends $4500 more per special-ed student than the state average.

Since these needs take up far more of the budget than the state factors in, Boston's schools must take that money out of other areas. In 2001 (the last year for which figures are available), Boston spent less of its budget, compared with the state average, on teaching, support staff, expanded programs, extracurricular programs, and maintenance.

This problem occurs not only within the state, but within districts, according to a study two years ago by the Center for Reinventing Public Education at the University of Washington. It found that within districts themselves, individual schools tend to receive equal dollar amounts, even though the ones with poor or minority populations had additional costs. This means that the same money, but more resources, tend to go to whiter, wealthier schools within districts. The study's authors wrote that this disparity is "hard-wired into district policy" throughout the country.

THIS IS EXACTLY the fear that fuels minority opposition to Flaherty's push for neighborhood schooling. Once they've been resegregated, will black students in Roxbury and Mattapan be forgotten, while the white students in West Roxbury and South Boston thrive? It feels to many like a form of white flight.

Christopher Jencks, sitting in a Harvard Square café and looking every bit the mild-mannered, middle-aged, white, suburban Harvard professor he is, shares their concern. The white majority, he says, always defeats efforts to help black students. They will never allow their representatives to spend state money disproportionately on black students, nor will they allow their towns to do the same. "If they redirected the resources, parents would move into the next district," he says.

Jencks is pessimistic about the public's will to change — which is especially frustrating to him now, as academics like his Kennedy School colleague Roland Fryer are finally unlocking the mysteries of the problem. Jencks has worked on the gap since the 1960s, and for the first 30 years, he says, "I was disturbed to find that we knew hardly anything more, and the fundamental questions had not been raised at all."

Now, while the exact strategies for success may be unclear, at least we know where to focus our efforts: on the underfunding of primarily black schools, and the prejudice of low expectations from teachers at the earliest grade levels. Until we do that, don't expect black parents to believe that good intentions are behind talk of neighborhood schools, or any other effort to teach their children. ■

David S. Bernstein can be reached at dbernstein@phx.com.

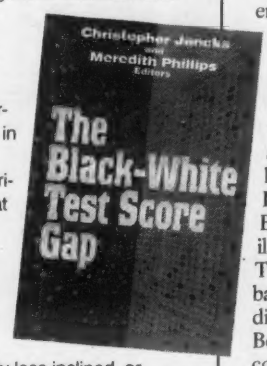
What the racial gap *isn't*

CHRISTOPHER JENCKS, professor of social policy at the John F. Kennedy School of Government at Harvard University and co-editor with Meredith Phillips of the 1998 book *The Black-White Test Score Gap*, has seen a long line of theories — including some of his own — collapse under scrutiny since he first started studying the racial gap in the 1960s. The first to fall was the one implicit in the *Brown v. Board of Education* decision. "It became pretty clear pretty quickly that eliminating segregation didn't eliminate the test-score gap," Jencks says.

Many of the discredited theories have survived, though, for want of a solid alternative. "We had no explanation of our own, and you can't lick a dumb theory with no theory," Jencks says.

But in the last several years, a string of studies has helped to change that, including one being published in April by Roland Fryer, who now teaches at Harvard University, and his former University of Chicago colleague Steven Levitt.

Their study found that black children and white children with the same general characteristics (socioeconomic measures, age, parents' educational achievement) start kindergarten on an equal academic footing. By the end of the first grade, however, black students fall three months behind — that is, within the first two years of schooling.



This and other studies place the problem squarely with the schools. Perhaps that will help dispel some of the following myths about the racial gap in educational performance:

Poverty. Research has never supported the claim that the race gap is primarily a matter of socioeconomics. "I don't think that anybody who looked at the data thought that — ever," says Jencks.

Socioeconomic factors do correlate to academic achievement, and black children are disproportionately poor. But this accounts for about a third of the racial gap — at most.

"We'd rather it was a poverty issue," says Jencks, "because we know how to write checks." But it isn't.

Family culture. Many argue that African-American families are culturally less inclined, or less able, than white families to cultivate an education-driven home culture for their children. It's true that black children are slightly less likely, prior to entering kindergarten, to be regularly read to or taken to a library. But this gap has been closing significantly in the last 10 years, with no corresponding narrowing of the achievement gap. In fact, black pre-kindergarteners are now *more* likely than their white peers to be taught letters, words, or numbers in their homes three times a week.

Black and white students spend a roughly equal amount of time on homework, and have roughly equal levels of absenteeism from school. If anything, black parents help their children with homework, and discuss national news with them, more often than white parents.

Single parenting. Conservatives are also adamant about another supposed cultural difficulty — single parenting. But the facts don't support the theory. The mother's level of education matters, but after controlling for that factor, Jencks and Phillips found that marital status had almost no effect on children's test scores.

Test bias. This common explanation for the gap cannot be dismissed out of hand, but it also cannot account for most of the gap. Cultural bias in testing is a real phenomenon; IQ tests of the early-20th century are now seen as suffering from this bias. But today, both the methodology and specific questions in standardized tests have been questioned, including in a recent article in *The Journal of Blacks in Higher Education*. (The Educational Testing Service, in Princeton, New Jersey, which administers the SAT, tracks racial disparities on answers to individual questions but does not make those data public.) Now, most academics agree that test bias accounts for only a tiny portion of the current gap, thanks to modern techniques for removing bias.

Genetic inferiority. Although almost nobody professes this theory aloud anymore, it would be naive to assume it isn't lurking in the backs of many minds. As recently as 1994, Richard Herrnstein and Charles Murray suggested it in their book *The Bell Curve*.

Unsurprisingly, the data confirm that innate ability is not an issue. "There ain't nothing wrong with these kids," says Jeff Howard, founder of the Efficacy Institute, an educational-consulting firm based in Lexington. "In the hands of adults who know what they're doing, they can quickly become proficient."

— DSB

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R U READY 2 flrt ?

The boob tube

From the *Dick Van Dyke Show* to the dicks and dykes of cable: When it comes to sex on television, we've come a long way, baby

BY CHRIS WRIGHT

ILLUSTRATIONS BY JENNA TALBOTT

WHEN YOU THINK of *The L Word*, you think *Sex!* — at least if you're anything like me you do. You may even rub your hands together and pad from foot to foot. But it's not just a matter of having a prurient mind. Or, rather, it may be more a matter of our society's collective prurient mind. Since it first aired in January, Showtime's soapy drama has garnered reams of press, much of it fussing over the amount of graphic slap-and-tickle on offer: "*L Word* turns on the lust appeal," stuff like that. As one entertainment reporter put it, with remarkable clarity, "Ooh-la-lalalalala."

Like HBO's *Sex and the City* — whose soon-to-be-discarded Manolo Blahniks this show is clearly intended to fill — *The L Word* centers on a klatch of utterly gorgeous, utterly charming women. Like its precursor, this one features lots of lunchtime chats about such topics as "nipple confidence" and "vaginal rejuvenation." But if *Sex and the City* ratcheted up television's raunch quotient a notch or two, this one cranks it considerably higher. Unlike the characters on *SATC*, see, these ladies get it on with one another. On screen. To hell with lalalalala — *ooh!*

But let's not get carried away. Sex — like food, work, and sexually explicit soaps — is a part of everyday life. You'd expect any show with a shred of realism to depict people talking about sex, having sex, trying to have sex, or talking about trying to have sex. Yet there's something oddly self-conscious about the way *The L Word* weaves the subject into its plotlines. Rose Troche, the show's co-writer and director, has remarked that each episode features "a random act of sex." Sure enough, in the pilot episode the opening credits have barely had time to roll before we're treated to the spectacle of two very hot, very naked women doing the, um, front stroke in a swimming pool, all the while being spied on by another, equally hot woman. Again, *ooh*.

Phoenix contributor Steve Almond, in a recent article for the online magazine *Nerve*, expressed dissatisfaction with the amount of sex on *The L Word*. "Brace yourself for disappointment, boyos," he wrote. "If you were hoping to catch prime-time poon porn, the L stands for Look Elsewhere." Almond went on to quote a friend of his with whom he watched the show: "Where all the titties at?" Odd, I seem to remember *tons* of titties.

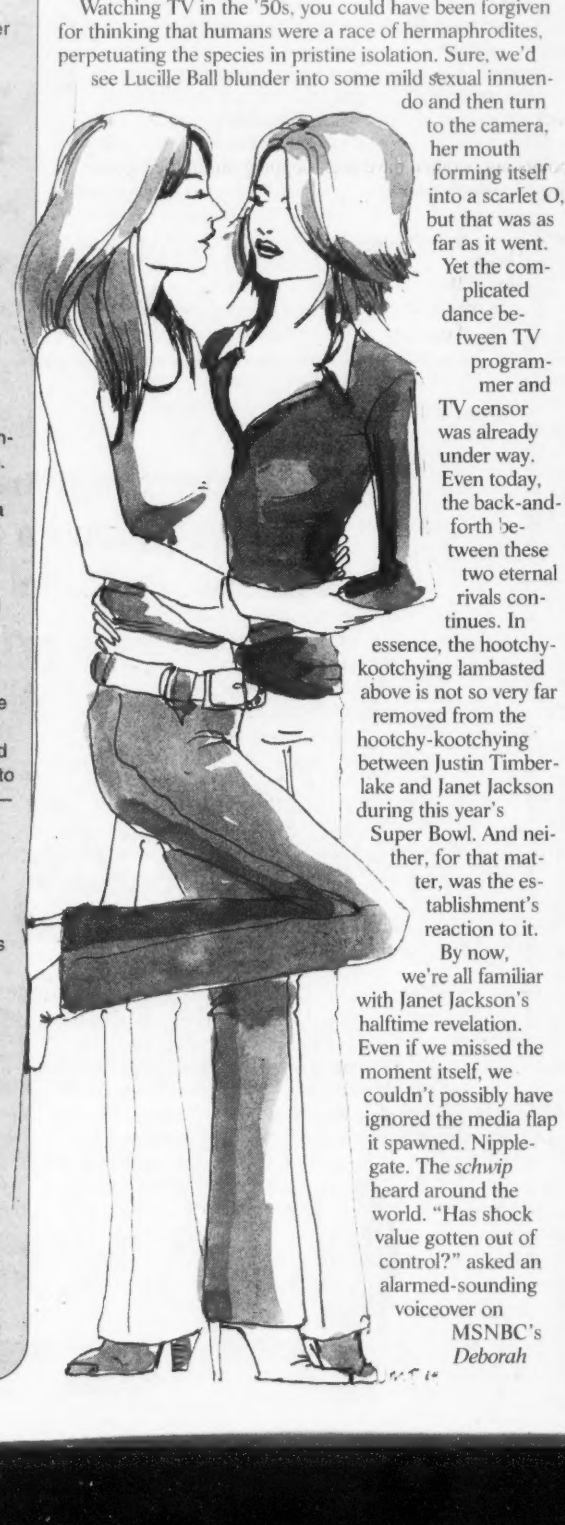
Almond goes on to complain about an instance of female ejaculation that is alluded to on *The L Word*. He calls the decision not to air the actual squirt "unnervingly prim, cowardly even." Maybe if the show had given us a bearded lady getting it on with a bull elephant, Almond's eyebrows would have winched a little. Perhaps an orgy involving former First Ladies. Or maybe just a few more titties, a smidgen more pubic hair.

The fact is, Americans have become inured to sex on TV, to the extent that even a relatively racy show like *The L Word* is greeted with shrugs. A tousle-haired woman emerges from beneath her lover's sheet wiping her mouth — *yawn*. Two women rub each other's genitals in a toilet cubicle — *ho-hum*. How did we get to this point? How did we get from the bromides of *Father Knows Best* to the bawd of *The L Word*? From "A fellow just hates to admit he's wrong" to "What do you guys think about butt waxing?"

THERE WAS, of course, very little in the way of butt waxing in the early days of television. Back in the 1950s, when Americans bathed in the pale-blue glow of shows like *The Honeymooners* and *Leave It to Beaver*, sex was not an option. The Kramdens yelled at each other, the Cleavers cooed to each other, but these characters never actually touched each other, not in *that* way. According to some, *The Dick Van Dyke Show* represented the pinnacle of saucy romance back then. As I remember it, the only dick in that show was the title character. The same goes for dykes. These were different times.

In *One Foot on the Floor: The Curious Evolution of Sex on Television from* I Love Lucy *to* South Park (TV Books Inc, 2000), TV historian Louis Chunovic documents the arm-flailing indignation aroused by the sight of so much as a bared knee in TV's early days. "As the honorable congressman from Arkansas, Ezekiel Candler Gathers, explained, complaining publicly about one offensive program, 'It had a grass-skirted young lady and a thinly clad gentleman dancing the hootchy-kootchy. They danced to a very lively tune and shook the shimmy, both of them.' " The title of Chunovic's book refers to a rule, imposed by the likes of Gathers, stating that if members of the opposite sex were in bed together on-air, one of them had to have a foot planted on the floor. Clearly, these people weren't having very good sex themselves.

Watching TV in the '50s, you could have been forgiven for thinking that humans were a race of hermaphrodites, perpetuating the species in pristine isolation. Sure, we'd see Lucille Ball blunder into some mild sexual innuendo and then turn to the camera, her mouth forming itself into a scarlet O, but that was as far as it went.



Yet the complicated dance between TV programmer and TV censor was already under way. Even today, the back-and-forth between these two eternal rivals continues. In essence, the hootchy-kootchying lambasted above is not so very far removed from the hootchy-kootchying between Justin Timberlake and Janet Jackson during this year's Super Bowl. And neither, for that matter, was the establishment's reaction to it.

By now, we're all familiar with Janet Jackson's halftime revelation. Even if we missed the moment itself, we couldn't possibly have ignored the media flap it spawned. Nipplegate. The *schwip* heard around the world. "Has shock value gotten out of control?" asked an alarmed-sounding voiceover on MSNBC's *Deborah*

I WANT TO BE A LESBIAN

I'VE NEVER SEEN lesbian sex on film look so much like REAL lesbian sex." The woman who wrote these words, a reporter for GayWired.com, would appear to know what she's talking about. And if she does, then pity us poor heteros.

There are times when the women on *The L Word* seem unable to pass a breath without groaning in orgasmic ecstasy. But it's not the frequency of the sex that's worrying, it's the quality. The *proficiency*. You may as well ask a baboon to build an Eiffel Tower out of toothpicks as ask a man to emulate the ease with which these women navigate each other's erogenous zones.

This unhappy truth is stated most clearly by a walk-on character in the show, a creepy traffic cop describing a porn flick he once watched:

Two women are getting it on and a guy comes in. He's gonna give it to 'em, he's gonna fuck 'em good. We think that's what those chicks want, meat. That's not it. They're having a good time without it. They're going down on each other, you know, they're up there licking everything, and this guy comes in ready to unload, and that's not what they want. Their eyes squinted up like someone poured gasoline on them. That's why this country's homos are so dangerous — you got two people, they got the same equipment, and they both know how to treat it. How can anybody of the opposite sex compete with that?

Precisely. How can anyone of the opposite sex compete with that? Earlier, we had been treated to an equally revealing visual juxtaposition: a character, ostensibly straight, experiencing woman-on-woman oral sex so profoundly gratifying that she sees demons. Demons! Minutes later, we witness this same woman trying and failing to rally the abject penis of her male lover. No need to take a course in gender semiotics to fathom the subtext of these two scenes. In another episode, we meet a guy who calls himself "lesbian-identified" — meaning, I think, that he sleeps only with lesbians. And why not? After a few episodes of *The L Word*, I wanted this, too.

No. I wanted to *be* a lesbian.

You can't blame me. The only significant male character on the show is, frankly, a bit of a clod — the guy whose penis blinks in the face of his newly lesbianized lover. Again, not a man-friendly message. Even when one of the women gets pregnant, this is achieved with only a cursory nod to the Y chromosome. A guy whacks off into a cup and he's gone. Then there's the father of a happily married — um, unioned — character, who makes a fleeting appearance to heap scorn on her relationship. The implication of all this seems to be that theirs is a club from which we men are irredeemably excluded.

My own envy of the *L Word* girls goes beyond sex. I want the courtship, too. The fledgling romance between the gorgeous tennis player and the gorgeous sous-chef — the innate understanding, the heightened appreciation — I want that. But I'm a man, so aspiring to this degree of feminine sensitivity — sensitivity squared — would be like trying to dance ballet in steel-toed boots. Even more troubling is *The L Word*'s heavy-hitting couple, Bette and Tina, who, after seven years together, seem to have achieved the "lesbian urge to merge." How the hell do I compete with *that*?

I ask television historian Louis Chunovic what he thinks of the show. "I enjoyed it," he says. "You see these wonderfully shadowy, beautifully lit naked female bodies doing what naked female bodies do together." Right. But where does that leave us? "I don't take it as reality," Chunovic continues. "I lived in Los Angeles for many years, I lived in all the hip hotbeds of LA, and this is a wonderful fantasy version of the things that go on there."

Oh. Still, I wouldn't mind giving it a try sometime.

— CW

Norville Tonight. "Or is this show business as usual?" Over on Fox, Bill O'Reilly's chin wattle quivered with such passionate disapproval that he seemed likely at any moment to slap himself upside the head. Various spokespeople for the Federal Communications Commission, meanwhile, stopped just short of marching to Jackson's door with pitchforks and flaming torches.

So why the fuss? As Chunovic's *One Foot on the Floor* points out, women have been popping out of their gowns on live television since the days when Americans could actually keep a straight face while saying, "Did you see the Beaver yesterday?" Oddly, the national hand-wringing over Jackson's exposed boob rivals that which greeted similar incidents back in TV's sexual Bronze Age. A further irony is that those of us who may have missed the halftime moment in question have since had plenty of opportunity to scrutinize the offending tit at our convenience. One news photo in particular appears to have been enhanced by the people at NASA — every topographical feature, every crease and bloom of Jackson's nipple, is brought into sharp, clear focus.

Even today, there are rules. In 2001, the FCC imposed new guidelines for what constituted on-air indecency: "The intent is very important. A news report including anatomical references is okay, but a graphic joke using the same reference is not. Context is also important. Frontal nudity in concentration camps in *Schindler's List* is not considered to be offensive material." In the days after the Super Bowl, Jackson's boob became news, so it was fair game. And when Jayne Mansfield's nipples felt the glare of the klieg lights at the 1957 Academy Awards, her handlers could chalk it up to an "accident" and leave it at that. Timberlake's talk about "wardrobe malfunction," however, was a little harder to swallow. Context and intent.

The "new" FCC guidelines are, in fact, not that new; some of us have been circumventing them for years. Connoisseurs of TV nudity — a demographic most ably represented by 14-year-old boys — have long sought out the African travelogue, the documentary about naturism, and, best of all, the BBC drama. I vividly remember, back in my early teens, being a huge fan of the high-brow period drama *I, Claudius*. I had no idea what any of these people were actually saying, but I did know that they tended to slip out of their togas from time to time. They were allowed, you see. This was art.

IF SERIOUS television has sometimes been given license to venture into the realm of the pube and the penis, mere entertainment has been expected to mind its manners. Even as the 1950s gave way to the '60s — supposedly a period of unprecedented sexual expression — pickings remained slim for the cathode-ray-tube voyeur. Take Mary Tyler Moore. She may have been a heart-stopper, but you'd have needed the imagination of a Márquez or an Asimov to get any real idea of what was going on under those business clothes. And while *The Bob Newhart Show*'s Suzanne Pleshette occasionally donned a Maidenform-hugging sweater, she nonetheless seemed content to forgo sexual relations in favor of swapping one-liners with a bald, bloodhound-faced shrink. *Gidget* and *Gilligan's Island*, of course, dripped with raw, terrible lust, but these were the exception.

The '70s were better. No one can say the girls in *Laverne and Shirley* weren't getting laid. The same goes for Herman and Lily Munster. The '70s also gave us *Charlie's Angels* and *The Benny Hill Show* and — oh God — Daisy Duke. And the '70s gave us *The Love Boat*, which not only featured sexually fraught storylines, but also hired cute extras to traipse past the camera wearing swimsuits and thigh-baring sarongs. Then there was *Happy Days*, wherein the youngest of the Cunningham clan occasionally ran around in flouncy cheerleader skirts; hence the phrase "Having a Joanie."

I vividly remember, back in my early teens, being a huge fan of the high-brow period drama *I, Claudius*. I had no idea what any of these people were actually saying, but I did know that they tended to slip out of their togas from time to time.

This era seemed to mark the dawning of a new consciousness among TV producers. It was as if they realized, simultaneously and with a blinding flash, that you didn't have to portray sex or even sex chatter to get people's pulses racing; all you needed was to show a little skin and let the viewer's imagination do the rest. And not even skin. Look at Suzanne Pleshette's sweaters beside Jennifer Aniston's. See any difference? *Ping*. This show-me trend proved to be a durable one, carrying over into the 1980s and '90s, culminating in the bikini-waxed public-safety officers of *Baywatch*, the hip-grinding, lip-licking videos of MTV, and, unfortunately, David Caruso's puckered ass on *NYPD Blue*.

Today, we take partial nudity on prime-time TV for granted. In her "Dirrty" video, Christina Aguilera is about three square inches of cloth from appearing on the Spice network. The daytime soaps seem more determined than ever to merit an R rating. The Style network features more exposed skin than your average Russian steam bath. For the patient, keen-eyed observer, even early-morning exercise programs offer tantalizing possibilities. But it's at night that the gloves — and so much more — come off: E!'s *Wild On* shows, Howard Stern, and the looped advertisement for the *Girls Gone Wild* videotapes: "Our most depraved, get-you-locked-up-if-you're-not-careful videos yet!"

But there are limits. Television's endless quest to show more and more skin has given rise to the somewhat melancholy innovation of bush- and breast-obscuring pixelation. This, in turn, has engendered a community of visual cryptologists — people who, I'm sure, could spot a nipple in a brick wall. An unadorned, unpixelated breast, however, is still not quite acceptable — as Janet Jackson discovered to her peril. And yet, even as Jackson stood before the cameras and offered up her somber mea culpa, even as penitent MTV execs announced they would from now on confine their naughtiest videos to late-night slots, you could detect a distant, guttural scraping sound — the shifting plates of propriety. Someone, somewhere, will go further.

But Howard Stern and Brooke Burke, take note: you are being watched. The Parents Television Council, the Culture and Family Institute, Morality in Media, Citizens for Community Values, and other arbiters of public morals remain ever vigilant, ready to fire off a shrill letter to whomever might be inclined to take notice. Not that this matters. What really keeps Howard from having three oiled-up porn stars sexually assault a sheep is that he is beholden to those who hawk their wares on his station. This is why subscription television — namely HBO and Showtime — is on the vanguard of dramatized sexual content, why *The L Word* can show us a woman with her face buried in another woman's crotch. No advertisers to answer to.

Without the watchful gaze of Sony, Johnson & Johnson, and Campbell's Soup to contend with, cable TV stations have adopted an anything-goes mentality in relation to sex. Over the past few years, we've had the brandished penis on *Queer As Folk*, boobs galore on *Sex and the City* and *The Sopranos*, homosexual rape on *Oz*, and a rather painful masturbation scene on *Six Feet Under*. Then there's Showtime's *Family Business*, a reality series about a family-run porn-production company in LA, whose combination of documentary-like gravity and cable-TV laissez faire constitutes a double whammy, allowing it to show us things we'd normally expect to receive in a plain brown wrapper.

TELEVISION IS the perfect voyeuristic medium. In this sense, it is the perfect medium for men. *The L Word*, meanwhile, seems tailor-made for women. The interpersonal intrigue, the emotional explication, the complete lack of car chases — you can practically smell the estrogen. But if *The L Word* is a chick show, how to explain the ooh-la-lalalalala factor? Undoubtedly, many women will be fascinated and even aroused by the canoodling on display. Yet there's no getting away from the fact that, when it comes to getting worked up over televised T&A, men win hands down. And up. Repeat as necessary. We, far more than women, are *lookers*.

So maybe the saving grace of *The L Word* — its ace in the hole, as it were — is that the show features a few lookers of its own. That is, it observes what might be called the Baywatch Principle. As anyone who has been saved from drowning must surely know, your run-of-the-mill lifeguard does not look like Pamela Anderson. Similarly, the average gay woman — without resorting to hairy-underarm, chunky-leg, spiky-hair stereotypes — is a far cry from the lesbian lovelies who people *The L Word*'s chic LA streets.

But will this be enough? In light of some of the other stuff on cable TV, *The L Word* does start to look pretty tame. Certainly, the nudity doesn't take us places we haven't been before. For women, it may be enough that the sex is so passionate, so apparently gratifying to its participants. But when it comes to copping an eyeful, men will always value quantity over quality. Perhaps this will be the show's ultimate downfall. As Steve Almond's friend put it, "Where all the titties at?" ■

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Broadcast veteran Robin Young reflects on decades spent in local and national media

Forever Young

BY TAMARA WIEDER

BOSTONIANS may not have realized it at the time, but nearly 30 years ago, a local television show was making broadcasting history. When WBZ-TV's *Evening Magazine* hit the airwaves in 1977, it was one of the country's first television magazine programs. Of course, these days such shows are a ubiquitous — and oft-maligned — TV presence. But a few decades ago, *Evening Magazine* was cutting-edge television — and co-host Robin Young was one of its driving forces.

Fast-forward to 2004. Young now calls award-winning public radio station WBUR home — and a happy home, at that. After years spent in broadcasting, working everywhere from the Discovery Channel to the *Today* show, the Peabody Award–winning journalist couldn't be more pleased by where she's landed: as co-host of NPR's noon news magazine, *Here and Now*.

Q: *Take me back to the beginning. How'd you end up in broadcasting — was it a career path you'd planned on?*

A: I always wanted to do something with the arts, and something with education. I was a governess right after college, and I was watching this brand-new show, *Sesame Street*, and I thought, I'm going to do some sort of educational television, that's it. I'm from New York, but I'd ended up in Colorado as a governess, and I said, this is it, I'm going to *Boston* to work with these geniuses on *Sesame Street*, and I got in the car and drove straight to Boston and presented myself at the door of Channel 2. Because growing up in New York, Boston was where everything smart and fine and educated came from. So I assumed that's where *Sesame Street* came from. I was not yet the reporter that I am today! So I literally got out of the car at WGBH and presented myself: "I am here to work on *Sesame Street*; aren't you all so lucky?" And [the employee] said, and I'll never forget it: "Aw, honey. They don't make that here; they make that in New York!"

Q: *You started out in television before cable. How different a world was it?*

A: It's phenomenal. I feel like, oh, dust me off and I'll tell you. But to me it feels like the recent past. It's amazing how quickly things have changed. First of all, we [*Evening Magazine*] were one of the first shows in the 7:30 time slot. Yeah, we did a lot of entertainment, we did a lot of lifestyle pieces, but we lived and died for our serious public-affairs pieces, and we had this sort of obligation to the audience to do the first story on teenage pregnancy, and the first time women talked about mastectomies on the air. There was no avenue for those kinds of stories. Which sounds incredible now. Because of the success of the *Evening Magazine* franchise in the 7:30 time slot, there was just this nuclear bomb of suddenly what I think was a misinterpretation of the public's hunger for stories that were close to them. At that time, I think we did them with a lot more respect, but now it's sort of like, "Get me the latest heartfelt story about …!" Now they've been exploited, and now you can't tell one from the other. You've been so bombarded with them I think they've lost their power.

Q: *So how do you think* Evening Magazine *changed the course of television?*

A: Well, unfortunately, in ways that it was exploited, it wasn't our intent. But it did wonderful things. Every single day I will be told by someone, whether it's someone sending an e-mail or I meet somebody in a restaurant or something, every single day I'm told by someone, "I loved that show." And I'm very proud of that. I'm so proud of that deep connection with the community and with sort of the human spirit. It sounds so cheesy, it sounds so arcane to say that, but I'm *so* proud of that. And yet, I do think that it was a force that got away from the originators, no question. We'd all, everyone who worked on those shows, we'd sort of nurse a story and bring it along, and we just would adore these stories and this entrée we had into people's lives. And now I don't know of very many places left where you can do that. It's sort of, oh, a minute and a half on someone's child who died. *Chronicle*, of course, is there, and *CBS Sunday Morning* is there, but there are very few places where you can tell that kind of a story.

Q: *How has broadcasting changed for women since you started out?*

A: When I was at TV 38 — which I loved, and I will forever thank them — but it's also true that there weren't very many women who worked there, and those of us who did, who were in any kind of assistant role, had to also spot the receptionist on our lunch break. So they had fired my boss, who was the production manager, and made me the production coordinator, with no increase in pay, and so I'm handling renting out all these huge trucks and everything, *and* having to spot the receptionist for her lunch one day a week. So people would call: "I want to talk to the production manager, I want to rent a truck," and I'd say, "Hold on please," and I'd come back on in a deeper voice, "Hi, this is the production manager." And I'd be sitting there like Lucille Ball, trying to answer the phones while I'm renting the trucks.

I *hope* that doesn't happen today. I think there are tremendous opportunities for women. I think the playing field is pretty even, except in management, which is reflected everywhere. I think everyone's frustrated in broadcast media, which is again why I'm so grateful to be here; we have Jane Christo, who's a very powerful woman who runs the station. We have women at NPR who are complete equals to men. It's not an issue that comes up, at least in the place where I work, which is on-air. There's women everywhere. In other parts of the landscape, in television in particular, I'm a little disappointed that it's so much more style over substance. I mean, I wonder if — it's what everyone says — would a Natalie [Jacobson] be able to start today? I'm not sure. She's a beautiful woman, I hasten to add. But she doesn't care about that. I mean, I'm not knocking the women who are out there, because I know everyone's working very hard. But I think that's the direction that everyone's been forced in.

Q: *Is that one of the biggest ways radio is different than television?*

A: Oh, my God! If you could see me now! I love it so much. I've always had this unruly hair; I could be doing the most unbelievable, ultimately award-winning report and somebody would write, "But her hair." A great TV hair story: I have very wavy hair, which I would have to set and straighten, and when I was anchoring at Channel 7 for a while, I'd be going out and doing stories. *That* should be the important thing, that I was going out and doing all this reporting. And so I'd get caught in the rain, I'd be coming back to the anchor desk, and my hair was wavy, and so I started wearing my hair wavy, and oh my gosh, it was just a big deal. I guess it was a little messy, now that I think about it. But I'll never forget, my long-time hair guy, who's also a dear friend, calling me — the [*Boston*] *Herald* had, like, a page-two article about how I'd had a bad perm, but this was my hair — and Vince calls me and says, "Robin, please!" And I thought, oh great, a call of support. And he said, "No, no, no — you've got to tell them I would *never* do a perm that bad! That's your *hair*!" So do I love that [radio is] about what you say and what you write? Yes. I love that.

I have dear friends, Susan Wornick and Liz [Walker] and Natalie [Jacobson], who do terrific work. There are wonderful pockets. I just don't think anything comes close to what I get to do here. And they tell me that. They call and say, "Oh, we're so jealous." I get calls all the time. "You're so lucky, you get to do this and this." I mean, you do it at public-radio salary, and you do it with an incredibly small and wonderful staff. You don't get limos to interviews and stuff, which they do at the network, things like that. But gosh. I can't tell you how many people I have saying that. We get to cover things that really move us, and we feel are important. Even the slightest thing that we do, even the fun moments, have some sort of human truth about them. And I will never have to spend 10 hours following the every move of Robert Blake.

I'm not going to dis television, because there are people out there who respect the written word, who are smart, and hang in. But overall I'm sort of disappointed. But you know what? I'm disappointed in men in television, too. Very few people in television are using their power. Why aren't more high-powered, highly paid hosts and anchors on a national level, in particular, *demanding* an hour of air time to do a serious subject? They could! Why aren't they? So that's one of my disappointments.

Q: *Tell me about* Here and Now.

A: Oh, *Here and Now* is terrific. Let me back up. Well, I don't have to back up past that: *Here and Now* is terrific. What I love about it for me personally is that it's been very hard to find a place where you can be all the different parts of yourself. I mean, I'm fierce about news and fairness and looking for the gray areas and being able to tell a story without the current sort of black-and-white approach to it, and I *love* that. But the show doesn't limit me to that kind of coverage. We can do authors and the arts and music and the quirky elements. It's so satisfying for me personally because I get to do all those different things. As I say on my résumé, I *am* the only person, I'm sure, with a Peabody Award who also hosted a cooking game show. It's very hard to try to cut off a part of myself and fit into some wedge somewhere. So I love that. The people are *ferocious* in the morning, tracking down the biggest news stories and getting the latest news on by noon. What makes us different from other NPR programs is our placement. Being that we're on at noon, we don't have any reporter packages, because it's a pretty swiftly moving information and news stream. If we prepared a package, by 11 o'clock it would be old. So that I think makes it a terrifically timely show, but what it does for us is that we do far more interviews every day than most people.

Q: *It must be exhausting.*

A: Oh, it is, and sometimes you're like, "Excuse me, your country is *which*?" It's head-spinning at times. But my job isn't to know everything; it's to find out everything, so that's a lot easier. And then our afternoons are spent doing the pieces that need more production. So we don't take lunch; we turn around right after the show and start taping those longer, more complicated production pieces. And then at night you go home and read. So it's a bear.

Q: *But a good bear.*

A: It's *my* bear. It's a likable bear.

Q: *Is anything off limits on* Here and Now?

A: Nothing. I tell you unequivocally, I have *never, ever* been told by anyone, we can't cover that, we can't say that, we can't do that. And what happens on our show is, first thing in the morning the whole staff comes in, and it's a bloodbath. People fight for what they want to see on the show. So it's a group effort and a group consensus. One person isn't dictating it by any means. So we're able to put out everything [at the morning meeting], and then there's usually a few that just scream out, and

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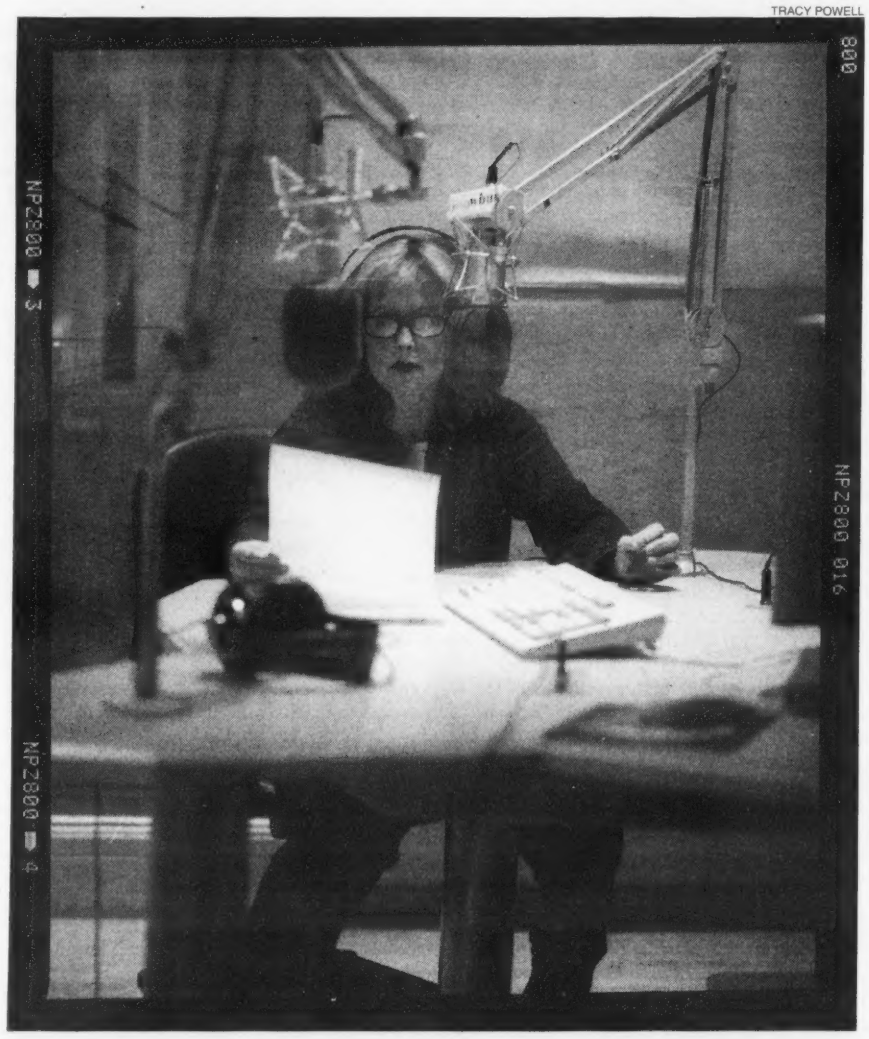
TRACY POWELL



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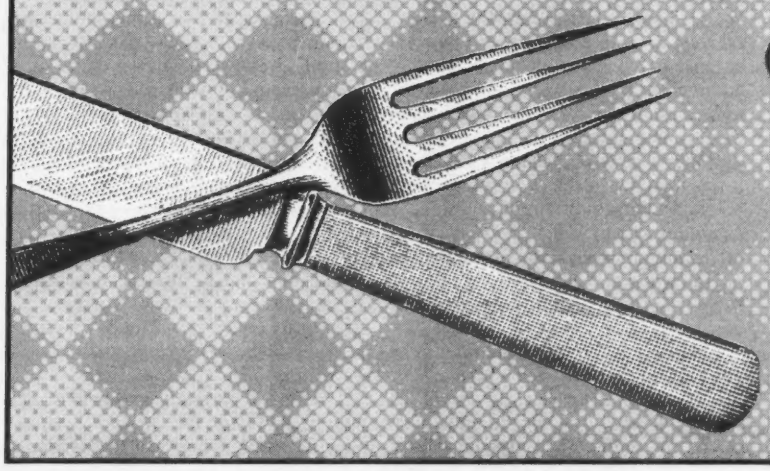

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YOUNG, *from page 26*

we try to get in as much as we can in an hour's time. But it's a group effort; nobody from management ever comes and says, "You have to do this" or "You have to do that." They might walk by and say, "Oh, did you hear this?" and they try to help us, but there is absolutely no agenda here. In fact, it would probably be a fireable offense if you had some sort of personal or political agenda.

Q: *As somebody who's worked in television, how do you feel about the whole reality-TV craze?*

A: It saddens me when television does any kind of trend producing. You know, suddenly they're all doing newsmagazines, and suddenly they're all going to do this. Because we lose, because there's no variety, and there's one note for as long as that note lasts. As to the shows themselves, some of it is not that far from cinéma vérité, which is my favorite kind of documentary filmmaking. So some of it, if done tastefully, some of it is insightful to how someone else is living their lives, and that's the kind of storytelling I've devoted my life to. But it's like the Supreme Court said — you can't really define it, but you know it when you see it: there's something that's exploitive, that's almost hateful of the human condition, and something that's reverential about it. And I'm sorry; most of these reality shows fall in the first category. They're exploitive, they couldn't care less, they're making fun, and I don't think they add anything to the world.

Q: *In 2004, what are the biggest challenges facing public radio?*

A: Keeping up with the growing demand from listeners for news. We are just growing and growing. The growth of public radio is amazing. People still have this perception — and I think people purposely put out this perception — that NPR is this earnest little group of people. Well, we *are* earnest, but we're not little. I think the difference between us and a commercial enterprise is, when a commercial enterprise gets this big, they say, oh great, let's just raise our ad rates, and let's raise everybody's salaries and hire more people and buy more stuff. It doesn't work that way in public radio. We have to continue to meet this hunger for real news, which is not just both sides of every issue, but the *nine* sides of every issue. So we have to incorporate more people, more coverage, ask more questions, for more people, with not a lot of money. And I also think we have a job to continue to keep our heads down and do what we always do, which is doggedly look for every single aspect of every story. Because the drumbeat from other media is just relentless, and much of it is agenda-driven. So we have to just hew to our own and hold on to our belt buckle, because we're growing.

Q: *How much do you hate fund drives?*

A: What? I can't hear you. There's something wrong with the phone! I can't hear you!

I'm going to say something so NPR: I don't hate. What would be upsetting to me is if listeners don't like fund drives. So I see it as my job to try and make it as painless as possible. And believe it or not, we have a lot of listeners who love supporting the station because they do see it as sort of a refuge, and so we hear that as well. But who am I kidding? I just have to constantly tell myself it's because there are so many people now listening that we need their help. I've often said this to my friends, how would you like it? Let's say you, Tamara, you're writing your column, and you have to push back from your desk for a second and go stand on a street corner and say, "Hello! Could I please have some money here to continue my job?"

Q: *I would imagine it's as frustrating to you as it is to your listeners.*

A: This is potentially what's frustrating about we NPR people — there's never just one side. We do hear from people who don't mind it, and we do know the other truth, which is it constantly means we are not indebted to anybody else. The portion we get from the government is *so small*, despite what everybody says. So we're not indebted to some mega-corporation who *would* tell me what to say on the air. So this is what I have to do. This is what we have to do, but the reasons why we have to do it are good ones.

Q: *You know that game where someone says a word or phrase and you say the first thing that pops into your head? Can we play that?*

A: Oh sure, but given that this is me, I'll probably get in so much trouble! Have you noticed I tend to say the first thing that pops into my head?

'We have to continue to meet this hunger for real news, which is not just both sides of every issue, but the *nine* sides of every issue.'

Q: *Tabloid television.*

A: Don't watch it. Don't know that much about it anymore.

Q: *Janet Jackson.*

A: Justin Timberlake. I think what's lost in all of that is it wasn't an image of a woman exposing her breast; it was an image of a man ripping off a woman's clothing. That's a far more pitiful example for kids than just a woman exposing her breast, the violence of it.

Q: *NPR.*

A: Love. Love. Love. Respect. Admiration. Can't believe I'm at one of the stations. Scott Simon. When you say NPR, I say Scott Simon, and may I live long enough to be half the host he is.

Q: *Boston.*

A: Love affair. Smart. No-nonsense. I grew up here.

Q: *Howard Dean.*

A: Judy Dean. I won't say anything political, but I *absolutely* understand that whole sense of putting somebody up on a pedestal just to push them off or help them fall off or whatever.

Q: *Here and Now.*

A: Grateful. Everything you need to know at noon.

Q: *What was your worst day in broadcasting?*

A: It was the first time on the *Today* show where I was sitting in for Jane Pauley. It was a last-minute thing, and I'd been doing pieces for the show, yet because *Evening* was a field show, I hadn't done a lot of anchor-desk work; in fact, hmm, *none*. I came in early in the morning and wrote — back in that day, the hosts wrote the newscasts, and it was then Tom Brokaw, so he wrote half and I wrote half. And I was so pleased; I love to write. And that's the other thing that has been so wonderful about *Here and Now*; the word means more when there's no picture, and I love that.

I was so pleased with what I'd written, and I'd never worked with a teleprompter before, so I was sort of saying it by memory, which I'd learned to do on *Evening*. So I'm speaking back my newscast, and kind of going ahead of the prompter, because I was sort of making up half of it, which is actually a phenomenal skill, but unfortunately I didn't get credit for it because what happened was, the teleprompter sort of went by, because the teleprompter guy couldn't figure out where I was. I finished my thing and I suddenly realized I'm looking at the camera with this sort of, "Wasn't that great; aren't I good?", and realized I had no idea where I was going. And now I'm staring at this blank teleprompter, because it had already gone by. It was the moment I learned the number-one lesson, which is, always know where you're going. The floor director was trying to tell me what to say, and he was saying, "*What*," and I kept saying, "What? What?" And I'm saying this live on national television. Well, unbeknownst to me, in the corner of the screen is this little square with then–secretary of the Interior James *Watt*. And [the floor director is] trying to tell me James Watt, and I'm going, "*What*?" And then everyone realized, oh my God, she's just flaming out, and the floor director came right up within a foot of me and said, "This is *Today* on NBC," and I just said, "This is *Today* on NBC." I never made *that* mistake again.

Q: *When it comes to the media and entertainment, do you have any guilty pleasures?*

A: Oh, yeah, one tonight! *Friends*. Oh, I have a ton. I'm human! I have tons of guilty pleasures. I do have others. Sometimes it's hard for me to think. I couldn't even tell you what was on the show today, because we have so much information thrown at us. And that's *why* I have guilty pleasures. I could tell you about Canada's health system, which I just did [a piece on], but I could not tell you what was on the show [today]. Oh, I like *Scrubs*. And there's no guilt about this: I just love any of the English-people-in-the-countryside *Masterpiece Theatre* things. Do not call me when those things are on. I guess *Friends* and *Scrubs*. But I don't feel guilty about it. There's no shame!

Q: *Well, it's not like you're saying* Average Joe *or* My Big Fat Obnoxious Fiancé.

A: You know, they just don't click for me. They just don't. I am *not* an elitist; in fact, I'm pretty much a populist. I saw a little of the Donald Trump thing [*The Apprentice*]. Part of it is, I don't have time. But I make time for *Friends*.

Q: *What are three words your friends and family would use to describe you?*

A: Aunt — fabulous aunt. Loyal. And tired.

Q: *What about your colleagues?*

A: Aunt. Demanding. And apologetic.

Q: *What three words would you use to describe yourself?*

A: Not good enough. I want to grow more. And worried. You know, I worry a lot about what other people think; I worry a lot that people around me are comfortable. And yet I make demands on them, so then I have to apologize. And I have to go back over that; I'm demanding of myself, too. We are just so conscious that we want to hit a really high standard every day. So I'm surrounded by people who demand a lot of themselves. I don't know about myself; that's so hard.

Q: *Well, you could just leave it at "not good enough." That* is *three words.*

A: It is. Except when it comes to being an aunt. Sorry. Nobody even comes close. ■

Here and Now airs on weekdays at noon on WBUR-FM. Tamara Wieder can be reached at twieder@phx.com.

Congratulations to Louis and Anna Anderson who met through

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Dear Phoenix, Thank you for finding me a husband. I just wanted to let you know that we met through an ad in your classified section...thanks from my husband and I from the bottom of our hearts - Anna Anderson

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MAIL this form with check or money order made payable to The Boston Phoenix – or include credit card information. Mail to The Boston Phoenix, Guaranteed Roommates, 126 Brookline Ave, Boston, MA 02215

EMAIL: Go to BostonPhoenix.com. Click on Classifieds then click on the Guaranteed Roommate button and follow the instructions.

Enclosed is my check or money order for: _____

I prefer to pay by credit card:

Card #: _____ Exp. Date: _____

NAME: _____

ADDRESS: _____

CITY: _____ STATE ____ ZIP _____

DAYTIME PHONE: _____

EMAIL ADDRESS: _____

The Deadline is Tuesday at noon for the upcoming issue.

THE Phoenix CLASSIFIEDS

*Renewals after the ad expiration date will be subject to a $65 charge.

ROOMMATES

Rooms Available

EVERETT
3rd Roommate wanted for renovated 7 room single fam home. On T line, on st. prkg. $575 incl utils, 617-389-9059

SOMERVILLE:
Male Rmmates wnt. Close to buses, no pets. $450+ ht & utils, W/D, 1 mth sec. 617-625-7047, no calls after 10pm.

ALLSTON: 2M 1F & 1cat sk resp M/F 30+ for 4BR apt avail Mar 1. No more pets pls. $300+ util. Lori 617-504-9926 or greenhouse76@comcast.net

ALLSTON: Nice RM in 3 person apt. Nr bus line & green line. $500/mo +utils. Avl now! Nice quiet loc. 617-782-3476.

ARLINGTON Share $600 own Br, Own bathroom, modern stainless steel kitchen, male professional non-smoker seeks m/f, Grand Central Roommates.com, Open on weekends 617-342-7172.

www.grandcentralroommates.com

BRIGHTON CENTER: 25+ F rmmte for sunny 2nd flr 2 family house N/S, w/d, easy on st. pkg. Cat. $650+utils. 617-254-5779

BRIGHTON
Female roomate wanted for great two bedroom in Brighton. Excellent location,walk to T, shops, restaurants. Quiet, safe area. $700.00 First/Security. Please contact Brandon_Rossilaw@Comcast.net or Call 617-387-5502

BRIGHTON: Seek m/f grad stud/prof to share a 2 BR. furn apt. Spac unfurn rm. $725/mo. No pets. H/HW incl. Close to T Avl 3/1. 617-504-6302

BROOKLINE
Rm avail. in shared hse, HWF, W/D, D/W, etc. Utils incld, $600 +Prkg. 617-901-1311.

BROOKLINE: Prof M, 25, skg M/F. Huge 2BR in Cool, Crn. w/ pool, sauna, 1 min to T. $850/ mth. Avl NOW. 617-620-9731

BROOKLINE: BR w/ pvt bath in 3BR condo in Wash Sq. $725 util incl. AC, frplce, HWF, D&D, Indry in bldg 617-731-9610

BROOKLINE:2Ms seek respon M/F for safe, large private 3BR condo w/balc.Conv to stores&T. W/D in bldg. $590 incl heat&util. Avail asap.David 617-277-4618

BROOKLINERm avail. in shared hse, HWF,W/D,D/W,etc. Utils incld, $600 +prkg. 617-901-1311

Cambridge/Fresh Pond - share sunny apt w/ 2F+cat (no more pets). Furn, wired, laundry. Avl 4/1, $650+utils, 60day notice.

CAMBRIDGE: 1 BR in 2BR, 1st floor of house w/prof male 34. W/D in apt, Dishwasher, LR, DR, huge kitchen, near Porter, Davis, Bus, Redline. Cats OK. Avail now! 700+util. Joel 617-501-1501

CAMBRIDGE: 1 person for 2 bdrm on Harvard st. to shre w/ wrking prof.Lndry, On-st prking, Phone jack, cable,great security,hdwd flrs,a/c,eik. Rm not furnshd. 4 min walk to T/Bus. $712. incl H/Hw. No smkng/ pets. 617-354-5871, paladin12@hotmail.com

CAPE COD
CAPE COD
Bourne Guy 40+, wanted to shr waterfrt hse w/dock/gym area yr round w/ same. $600 + p/mth. 508-563-5813

CENTRAL BOSTON Great apartment. Share with nice people $350 incl. all! Close to everything Visit www.easyroommate.com for all info and pics or call Frank 1-800-877-2557

CHARLESTOWN Share $600 own Br, Two females seeking another to share a gorgeous 3Br apartment in the navy yard, Grand Central Roommates.com, Open on weekends 617-342-7172.

www.grandcentralroommates.com

DORCHESTER
One rmmte needed for nice 3BR apt, nr Carney Hosp. Lg rm, frnshd, in quiet area, walk to T. $440/mo. Avail ASAP! Ask for Bob. 617-875-9131

DORCHESTER: Quiet, non furnished bedroom w/pcking.$700 Avail ASAP. Call 617-288-7021

great location

DORCHESTER: Seeking Female to share nice 8 room apt. $475/mo +utiils. Near T, storage, Available ASAP! 617-265-3225

Housemate Wanted
Watertown: Friendly, considerate hse of 3 men, seeks responsible M/F 30+ to shre sunny 4 bdrm. W&D, Cble TV & net. Near shops, 73 Bus. 2 cats, no off st prkg. $465 + util. 617-924-8075 Avail 4/1.

JAMAICA PLAIN
Large Bdrm in 3 bdrm apt.$650.Completely renovated unit, close to bus and T, street prking open, laundry in basement. Avail 2/04. Call Monica 617-901-6831

Jamaica Plain: $385 avl 3/1, Lge RM in sunny apt, W/D, near T, DSL-$17,quiet mature veg. prefer. 617-524-2940

JAMAICA PLAIN: 1 MAT M/F to share 3BR apt nr Arboretum & T. W/D, D/W, hdwd flrs. N/S. $550+ utls. 617-522-4046

JP/Roslindale rm in house:prkin space, deck, big yard, 10m walk to T, pets ok. $470/m n/incl utils. big room/gd deal! 617-513-0236

MEDFORD
1 prof F + 2 cats skng Mature 27+ M/F pref veggi. to shr lrg 2br apt. W/D, Nr Tufts. Easy prkg, storage, bus to Davis/Hvd sq. N/S/pets. Avail 3/1 $550+ utils 781-395-2474

Medford-Lrg Rm in awesome 4 Br apt by Tufts. All amenities. Looking for non-sm. F 25-29 $600+ Avail 3/1. 617-943-5216

MEDFORD: 1 sm BR avail. Skg easy going rmmt to share house w/ 3 others. Dishwsh, W/D, fireplace, prkg. On bus line. Pets welcome. Avail 3/1. $550/ mo + util. 339-368-0393

MILTON: F rmmte wanted. 2 large BRs avl in house on 2 acres w/ pool. n/s pref. Car necessary. $600 incl all utils. Call 617-593-2027.Must like dogs.

Mission Hill: 1 F wntd to shr apt w/ 2 F's. Sunny rm, st prkg W/D, wlk to T, n/s wntd, nice home $495+. AVAIL 4/1. 617-462-0318

QUINCY share $550 own BR, Cable TV, laundry, parking, next to T, Female seeking m/f to cut expenses, must be laid back, Grand Central Roommates.com, Open on weekends 617-342-7172.

www.grandcentralroommates.com

QUINCY: 1BR in 2Br, 2 fam. w/ 35yo teacher. Skg clean respon M or F. Avl now! $550+ half utils. Next to bus and water shuttle. 857-939-0826

REVERE: semi/prof shr 3BR house. Liv, dng rm, w/d, 2 mins to bus, T, beach. $600 sec, $650 1st 781-608-0850

Somerville- Prospect Hill area. lge rm $500/mo + utils. Convenient location. Cable TV. 2 porches. Skg quiet rmmte, N/S No pets or drugs. Prof/stud M or F. 617-628-6345

SOMERVILLE: 2rms avl in 3br apt. $575 and $650/mo all utils included. Avl 1/21 and 2/1. Close to T, 1st and last req. Pkg. Live w. prof F in 30s, open-minded, fun yet responsible, bilingual English/Spanish, will assume reponsibility for cleaning common areas and manage utility bills. Gay/lesbian welcome. 617-625-4097 or deinob@hotmail.com

SOMERVILLE:Prof,mature F roomate for Lg 2 fl hse & 3 cats. Porch, Near Davis Sq.& T. Smokers welcome. $465 + util. Avail 2/15 or later. Call Mary 617-776-6055

SOMERVILLE:
rmmte $338/mo. 1 Br in 3 BR apt. Close to Davjs and Union Sq. Call Jeff or John 617-629-5306

SOUTH END: 1 large BR in 2BR apartment. Free parking, DSL internet. $550/mo + utils. 617-719-6090 / lynne@itrize.com

WALTHAM- Rmmte wtd for 3 BR Townhouse. sublet at a discounted price. Own BR, Shared bathroom, kitchen and living room. Free pkg, close to Rt 2. Avail ASAP, lease runs thru 5/31. $325/mo w/ rest of Feb free. Mike 978-369-0322

WALTHAM: Avl Now. HUGE BR w/3 windows in spac, sunny, 5 bdrm apt/house. HW flr, garden, prchs, W/D, off st prk. N/S, No pets. Nr busses/cmtr rail. Pref F. $675/mo 781-899-5312

WATERTOWN: room avail, now! to share w/ 3 other rmmts. $350/mo+ util. Near sq & T's. No pets. call 617-926-0291

Phoenix Apartment Index

LOCATION	AVAIL	RENT	APARTMENT COMMUNTIY	REALTOR	PHONE	EMAIL / WEB	STUDIO	BEDROOMS	BATHS	PARKING	ON T LINE	LAUNDRY	HEAT/HW INCL	DISH/DISP	HARDWOOD	PATIO/DECK	PETS OK
Beverly	Now	$800-$1500	Private	None	978-922-5082	none		Y	Y	Y	Y	Hkup	HT	Dish	Y		No
Boston	Now	Call	Charles River Park	None	617-742-2925	www.equityapartments.com	Y	1,2,3	1,2,3	Y	Y	Y		Y	Y	Y	N
Cambridge	Now	Call	Museum Towers	None	617-945-6866	www.museumtowers.com		1,2	1,2	Y	Y	Y		Y			
Chelsea	Now	$900	Apt/House		617-389-8174			2	1	N	Y	Y	N	N	N	Y	Yes
Dorchester	1-Jan	$1,300	Apt/House	None	617-875-9131	none		3			Y		Y			Y	
Dofchester	Now	$995+	Various	At Home Realty	617-436-7676	www.athomeboston.com	Y	1,2,3	1,2	Y	Y	Y	Y	Y	Y	Y	
East Boston	Now	$1,550	Private	None	617-354-0088	none		1	1	On Street	Y	Y	Y	Y	Y	Patio	
Fenway	Now	$1,695	Private	None	617-450-2827	none		3	1		Y	Y		Y			
Fenway	Now	$1100+	private	Barkan Management	617-424-6783	none	Y	1-4	1,2		Y						
Hyde Park	Now	$1,200	Private	None	617-327-6300	none		2	1	Y	Y	Hkup	HW	Disp.		Y	Nego.
Jamaica Plain	1-Feb	$1,000	Private	None	617-465-4569	none		1	1	N	Y	Y	HW	N	N	Y	Nego.
Jamaica Plain	1-Jan	$1,700	private	None	781-467-8461	none		3	2	Y	Y		N	Y	Y	Y	cats
Jamaica Plain	1-Jan	$1,500	Private	none	617-524-2038	none		3	1	On Street	Y	Y			Y	Y	Y
Medford	Now	$2,800	Private	None	781-526-2472	none		4	2	On Street	Y	Y	Y	Y	Y	Y	
Quincy	Now	Call	The Highlands	None	877-804-4533	www.faxonwoods.com		1,2	Y	Y	N	Y		Y		Y	No
Somerville	1-Jan	$700-$800	Private	None	617-776-3155	none		2	1	Y	Y	Y	Y	N	Y	Y	Cats
Special House Shares																	
Roslindale	Now	$700	Private	None	617-388-5181	none		1 bdrm in Hse	1	Y	Y						
Jamaica Plain	Now	$700	Private	None	617-323-9229	none		1 bdrm in Hse	1.5		Y	Y			Y	Y	

CALL 617-859-3300 TO BE LISTED IN THE PHOENIX APARTMENT INDEX

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HELP WANTED AD ICONS	REAL ESTATE & ROOMMATE AD ICONS	MUSIC, SHOWBIZ & ARTS ICONS
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DRIVERS WANTED	great location	guitar
Great Company	Newly Renovated	keyboard
hairstylist	No Fee $	PIANO
WAITSTAFF	OPEN HOUSE	singers
	Pet Friendly	
	Private Parking	
	walk to Train	

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DIRECTOR OF MARKETING

The People2People Group, the largest provider of voice and online personals services to media companies in the United States and abroad, and a division of the Phoenix Media/Communications Group, seeks a Director of Marketing with 5-8 years of experience in marketing the products and services of a fast-paced, media-focused company. Responsibilities will include: 1. Developing and directing plans for all company marketing needs including sales and promotional material, trade shows and public relations. 2. Managing the concept and creative process for all client marketing campaigns in print, radio, email, web and wireless web, delivering high impact campaigns, measurable by customer adoption and retention on budget and on deadline. 3. Shaping and defining all aspects of the user experience including: the ad placement process, what the customer hears or sees, the call to action, presentation, pricing, availability, distribution, and marketing/notification schemes. 4. Managing product design, branding definition and development for all print, voice, web and mobile services. 3-5 years management experience required. Strong knowledge of the internet a must. Solid copywriting skills preferred. Experience/knowledge of mobile services including text messaging also a plus as the Director will be contributing to the domestic launch and growth of g8wave, our mobile marketing division.

WEB DEVELOPER

The People2People Group, the largest provider of voice and online personals services to media companies in the United States and abroad, and a division of the Phoenix Media/Communications Group seeks a Web Developer. The Web Developer will be responsible for a wide-range of activities including html, dhtml, and script programming as well as graphics preparation. Also, the Developer will both solely build customer- and client-facing web sites as well as work as part of a team on larger projects supporting People2People, Tele-Publishing, and G8Wave projects. This role is ideal for someone with 1-3 years of hands-on experience looking to significantly increase skills in Web development, ASP and ASP.NET programming, and web graphics tools. Please submit resumes and urls of past projects to: Phoenix Media/Communications Group, Attention Human Resources: P2P Web Developer, 126 Brookline Ave, Boston, MA 02215 or Fax: 617-425-2615 or email to webdeveloper@people2people.com eoe.

ACCOUNT EXECUTIVE

Responsibilities will include managing all aspects of client services for a base of publication accounts; focusing on strategy and tactics for key accounts to maximize growth and to achieve the projected performance, which includes the following: providing effective business review planning and presentation and contract renewals; as well as developing and executing product promotions. You will also maintain appropriate records, weekly analysis of accounts (formal and informal), and frequency of contact for each publication based on importance and needs; and maintain client database with current status, details and facts. A proficiency in Word, Excel, PowerPoint and Filemaker Pro is preferred.

STAFF ACCOUNTANT

The People2People Group, the largest provider of voice and online personals services to media companies in the United States and abroad, and a division of the Phoenix Media/Communications Group seeks a Staff Accountant. Duties will include but are not limited to: overseeing the settlement preparation processes, ensuring accuracy of automated settlements as well as completing automation of settlements. The successful candidate will be responsible for financial statements and credit card bank reconciliations. The ideal candidate will have 2-4 years of experience with Bachelors in Accounting or Finance. Must be proficient in Microsoft Word and Excel. And possess strong communication skills, as well as solid database knowledge. Attention to detail, follow through skills and ability to self manage a plus.

CHIEF TECHNOLOGY OFFICER

The People2People Group, the largest provider of voice and online personals services to media companies in the United States and abroad, and a division of the Phoenix Media/Communications Group seeks a Chief Technology Officer reporting to the group president. The Chief Technology Officer will be responsible for all aspects of technical management including internal and external software development, 24/7 systems operations, and IT infrastructure projects impacting the People2People Group member companies: Tele-Publishing International, People2People.com and G8Wave Mobile. In addition to managing a diverse technical team, the selected candidate will set group technical priorities, direct solution architectures, set and deliver on schedules, coordinate project priorities with other senior directors, and assist with broader PM/CG projects.

For this hands-on senior management role, candidates must have deep knowledge and demonstrated skills in Internet application development for large high-volume data-intensive consumer web sites using Microsoft technologies such as ASP, VBScript, ASP.NET, and VB.NET. Broad knowledge of Microsoft platforms and tools including SQL Server 2000, Windows Server, and Exchange is also important. Candidates must have experience in managing technical teams larger than 10 for at least 3+ years.

Ideally, candidates will also have some experience in telephony management including IVR system development and operations and large-scale PBX management. Knowledge of emerging trends such as SMS and MMS messaging, smart phone applications, and web services is also a big plus.

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We seek and Advertising Account Executives for our Boston office to cover the Real Estate and Recruitment Categories . Individual will be responsible for all phases of sales process: cold calling and qualifying; prospect development; conceptualizing, planning and delivering sales presentations; writing proposals, negotiating contracts and closing new business. There is also a strong emphasis on selling multi media solutions that involve a range of Phoenix products, including thePhoenix.com, Stuff @ Night Magazine, FNX Radio Network, and our specialty publications, which include the official Bruin and Celtics yearbooks, the Boston Marathon Magazine, Tweeter Center and Fleet Boston Pavilion Summer Music Program guides.

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We have an exciting opportunity available for a well organized and well detailed oriented individual to work in our fast paced traffic department. We need an assertive person to take charge of billing and layout. One year of media or agency traffic experience a plus. Will provide opportunity for growth.

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The Boston Phoenix, New England's largest weekly newspaper, seeks a Senior Accountant. Duties will include but are not limited to: Managing and coordinating all aspect of the general accounting process, which includes the process improvement of the monthly close, preparation of financial statements and coordinating inter-company activity; Overseeing balance sheet reconciliations and preparation of year-end work papers; Indirect management of general accounting staff; and compliance with corporate policies and procedures as well as external reporting requirements. Ideal candidate will have 3-5 years of experience with a Bachelor's in Accounting or Finance. Must be proficient in Microsoft Word and Excel. Great Plains and Payroll experience a plus. If you are interested in this position please email your resume to: jobs@phx.com or send it to the address below.

CONTROLLER

The Phoenix Media Communications Group seeks a financial manager with 7 plus years management experience as a controller in a multi-location environment, to manage all accounting, reporting, tax planning, cash management and control functions within our publishing companies. The individual we seek is a proven problem solver with a proactive approach to achieving financial objectives. Strong knowledge of integrated computer systems, Excel, budgeting, financial analysis and business planning required. This highly visible position will be an integral part of a talented, aggressive team of professionals and report to the Corporate CFO.

Throughout the past 36 years we have experienced great growth and success. Our record shows we know how to dominate the markets we are in and that extends to every part of our business. We have unusual opportunities for career minded, bright professionals who will thrive in an entrepreneurial, non-bureaucratic, but strictly market driven environment, with tomorrow's technologies in companies ranging from traditional media to telecommunications.

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FNX RADIO NETWORK

FNX ACCOUNT EXECUTIVE
(BOSTON, MA; PROVIDENCE, RI; & PORTSMOUTH, NH AREAS)

FNX is THE Alternative in New England, and if you share that kind of attitude, you might be right for us. We're looking for energetic and enthusiastic individuals who walk our walk and talk our talk. If you think you have the right stuff, let us know. A minimum of 1 year sales experience and ability to generate new business a must. Experience in media sales a plus.

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(BOSTON AREA)

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RADIO ENGINEER
(PROVIDENCE AREA)

FNX seeks a qualified person for a newly created position. You will oversee the technical engineering aspects of our Providence 50,000 watt station including transmitter service/maintenance and studios. Candidates must have solid experience in technical areas of operations, transmitters, RF maintenance, equipment installation, studio maintenance, digital audio, computer operating systems (Windows, NT), and networking. Experience with AudioVault Automation a big plus. Other duties include assisting the Promotions and Programming department's with remote broadcasts. Some on-call duties required. Please note that this is not an audio production position, radio transmitter experience an absolute must.

PART TIME ON-AIR ANNOUNCERS/BOARD-OPS

Are you trying to get your foot in the door to professional Radio? If you have some radio experience and a love for alternative music, FNX may be for you! You must have some radio experience and the ability to read and speak clearly. Please, no phone calls or sense of entitlement.

STREET TEAM MEMBERS

The FNX Radio Network, is looking for dependable and enthusiastic part-time van drivers/event coordinators to assist the promotions staff at evening and weekend events. Responsibilities include execution of on-site promotions, the set-up and break down of technical equipment and customer relations with venue management with listeners. A clean driving record, a flexible schedule, knowledge of the alternative format and the ability to interact in a professional and friendly manner with others is a must!

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Phoenix CLASSIFIEDS

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1984 Cadillac Deville, coupe, 2 doors, V8-4.1 liter, automatic, new CD changer, engine, and AC, interior in very good condition, $4,000. 617-669-5006, Aly

1991 Chrysler Lebaron, 95k miles, AM/FM Cassette, power windows, power locks, power top. Gets excellent gas mileage. $1,820/bo 617-620-9394

1991 Eagle Talon, 185k miles, automatic, 18 inch hart racing rims, 16g turbo, very fast and very fun car, $2,000. 508-238-3227, Ryan or Craig

1992 Chevy Blazer, 77k miles, needs alternator and transmission work, but in good running condition. 617-417-0461, Mike

1992 Pontiac Grand Am, blue, 2 door, needs body work and brakes but otherwise in good condition. $300/bo. 617-218-7335

1993 Crown Victoria Police Package, 85k miles, 4.6 liter v-8, all power, just passed inspection, great car! $2800. 774-930-2722

1993 Ford Tempo, 120k miles, red, automatic transmission, 4 doors, power steering, power locks, A/C, cassette radio, $1,100. 781-461-2463, Mr. Zhang

1994 Dodge Grand Caravan, Silver color minivan, runs great, 130K miles. Please call 978-771-2517

1994 Ford Probe, 109K miles, good condition, runs great and no problems even in such cold whether. $1800. 781-354-0577

1995 Chevrolet Cavalier LS Convertible, 60k miles, AC, power windows, steering and locks, excellent condition, $4,100. 617-817-8535

1995 Saturn SL2, 130k miles, needs transmission work which will cost $1,000. Selling for $500. (954) 464-3739 or (617) 562-0503, Andrew

1997 Ford Taurus SHO, 80k miles, every option including sound system and chrome rims, good condition, $5700. 781-389-9204

1997 Jeep Grand Cherokee, 64k miles, V6, Auto, 4WD, tan with grey cloth interior, no rust, no accidents, spotless interior, $7500. 207-871-1468

1998 Ford Taurus, 4dr, 6 cyl, loaded, 120K, $5,500/bo. 781-848-3890 617-877-2407.

1998 Mercury Villager LS, 71K miles, light blue exterior, gray interior with captain seats, tinted glass, roof rack, $7200/BO. 617-353-9044 or 781-784-8050

1999 Ford Contour, new tires, brakes, changed oil regularly, cd player, dark blue exterior/ black Interior, all power. 781-391-3555.

1999 Mercury Cougar, dark green, sport edition, V-6 24 Valve Engine, includes free $100 detailing job! $6500. 617-388-4167

2000 GMC Jimmy SLT, a/c, moonroof, remote keyless entry, heated seats, power everything, great condition. $14,000 or b/o. 781-779-1229, Rosemary

2000 GMC Yukon SLT, 75k miles, front & rear climate control, heated seats, On-star, tow package, alluminum wheels, self dimming mirrors, $18,000/ bo. 781-749-2298

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1989 Honda Accord, One owner, 208k/m, manual, four door, A/C, auto locks/windows, pwr steering, sunroof, $1400 508-541-4136

1990 BMW 750il, 121k miles, Fully loaded, 12Cyl, 300hp, all options, CD changer, heated seats, power everything. $5000. 617-875-1875 or 617-395-4120

1990 Saab 900s 161k, 5spd, A/C, Power Windows/Locks/Sunroof, Leather Seats, Cruise Control, Detachable CD, $1,100. 781-608-7770

1990 VOLKSWAGEN PASAAT$1000.
4 Door, 5 spd.
Call 617-391-1954

1992 Audi 100 S, 124k miles, silver, 4 doors, auto, pwr sunroof, pwr locks/windows, heated seats, A/C, $4000 b/o. 617-497-4421/after 8pm or 617-525-5515/day

1992 Honda Prelude, white, 115k miles, engine runs great even in cold, $800. 617-233-6633, ask for Martin

1992 Isuzu Diesel Box Truck, 13,800 miles, Passed state and federal inspection in December. $14,500/bo. 617-268-2100 ext 377

1993 Toyota Paseo, 137k miles, 5 Speed, AC, Cd Player, black with black interior, New Tires, great gas milage, excellent condition. 781-608-7770.

1994 Toyota Camry DX Coupe, 123k miles, air conditioning, power steering, dual front air bags, AM/FM stereo. $3,500. 617-669-5455

1995 BMW 740il, 138k miles, transferable warranty repair valid until 11/05, AM/FM 6 disk CD changer, Rear and side electric shade. 508-631-0555, Marty

1995 Hyundai Accent, purple, 71k miles, 5 speed manual, 4 doors, manual windows and locks, $1,100. 781-962-0942 ask for Marc

1995 Lexus SC300, 57,300 miles, green exterior, beige interior, fully loaded, good condition, $12,000. 617-319-6696

1996 Toyota Corolla DX 4 door wagon, 5 spd, 108K, AC, power wind/locks, CD, Thule ski rack, good conditon but needs new rear struts. $2250 617-469-2005

1997 Mitsubishi Mirage, red 2 door coupe, 120k miles, standard, CD player, AC, great condition. 978-985-0942

1998 MAZDA 626-LX , $5,450. 4dr, auto, only 59K. All pwr opts, CD. 100% perfect. 617-201-3396.

1998 Volvo S70 GLT, 165k miles, turbo-charged engine, auto, 4 door Sedan, leather, sun/moon roof, power everything. $10,000/bo. 781-209-1750

1999 Acura 3.2 TL, 117k miles, dark green w/ tan leather interior, has almost every conceivable option, $9,999/BO. 617-529-9464, Jarrod

1999 BMW 540i SPORT, black, tan exceptional cond., 89K hwy mi, all options, snows w/ rims. $23,900. 781-239-1717

1999 Honda Accord, 4 doors, grey, CD player, power windows and locks. Excellent condition, looks and runs great. 781-690-6824, Michael

1999 Nissan Maxima SE, 62k miles, automatic, a/c, all the power options, CD, ABS, alloy wheels, black w/ black cloth interior. 617-201-3396, Tom.

1999 Saab 9-5 SE, 30k miles, 3.0L V6 Turbo engine, automatic transmission, traction-control system, 16-inch wheels and ABS, $16000. 508-309-7300

1999 VW Cabrio Convertible, 51k miles, new exhaust system, extended warranty, great condition. $12,500. 617-670-3781, Christy

2000 Golf GL hatchback, green, 5 speed, 8 speaker premium Monsoon sound system, runs great. $5,500. 617-470-1798 or 617-444-6628

2000 Honda Civic EX, black, 50k miles, charcoal grey interior, all power, moon roof, keyless entry, a/c, anti-theft system, $9,000. 781-395-0139 or 781-710-9172, Sarah

2000 Lexus ES300 Platinum, Htd, lthr, SR, slvr, warr. $16,900. Direct, 781-784-0606

2000 NISSAN MAXIMA, 4 dr, 5 spd, tan/tan cloth, ac, very clean, $11K/BO. 781-784-4586, 617-281-5954

2001 TOYOTA CAMRY LE, Auto, ac, spoiler, 1 ownr, slvr, warr. $9900. Direct, 781-784-0606

2001 Volkswagon Jetta Wolfsburg Edition, 24k miles, AC, power everything,moon roof, heated seats, alloy wheels, price negotiable. 617-945-2665

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Brigham and Women's Hospital and Massachusetts General Hospital are seeking healthy women, ages 18-35, not using birth control pills, for a four-month study on the impact of sleep disruption on the menstrual cycle.

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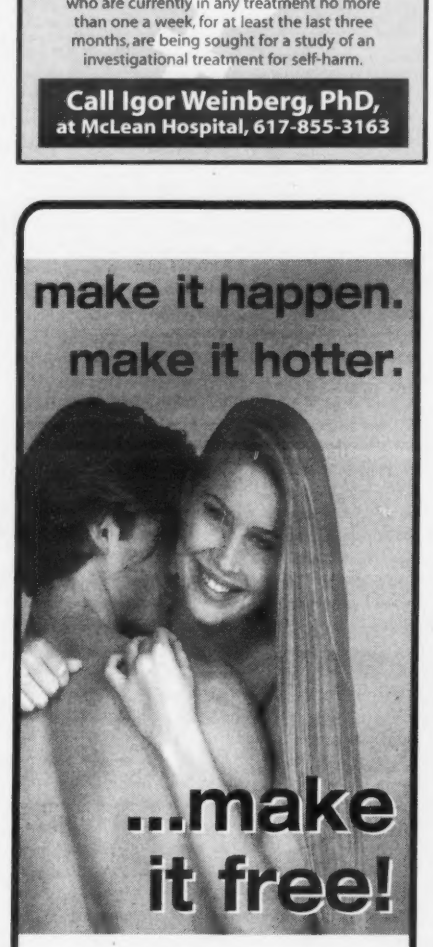

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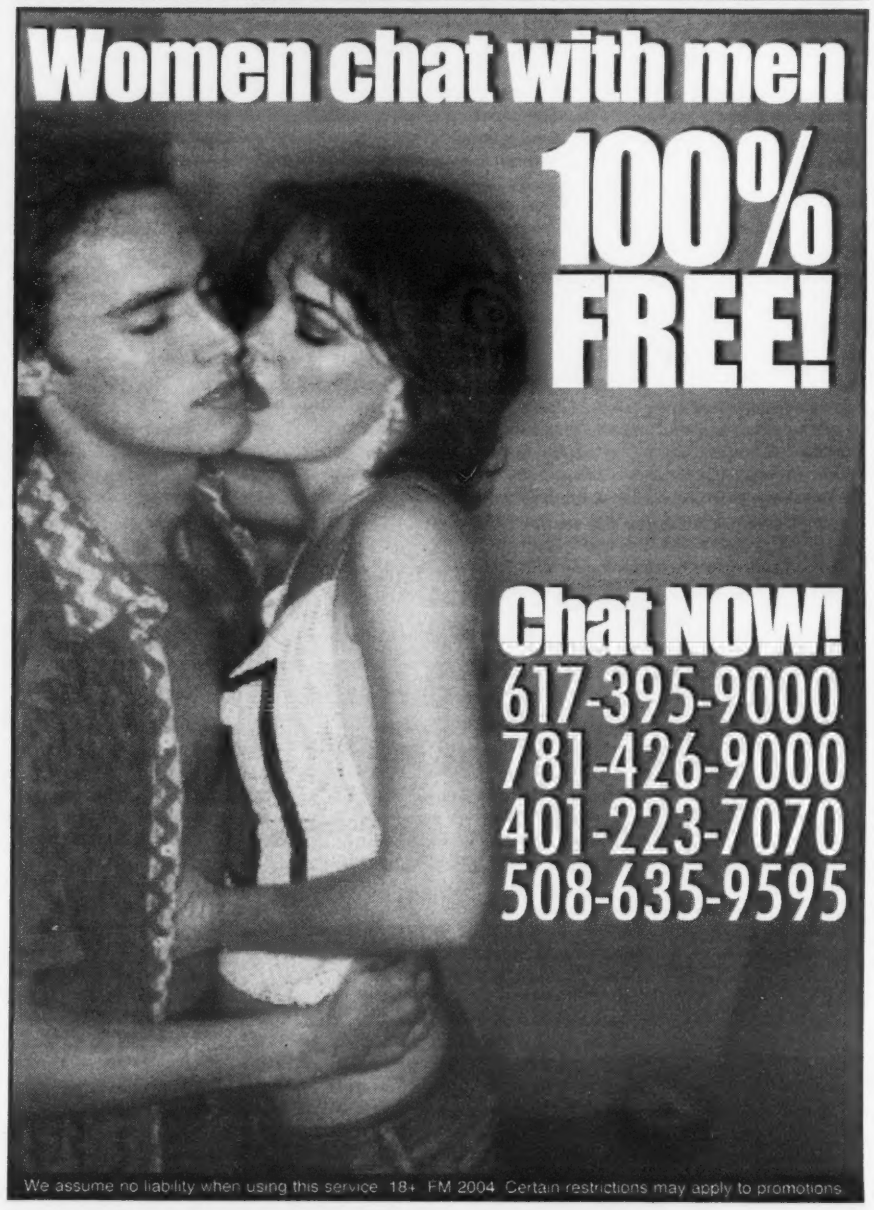

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ROLL THE DICE
SWF, 40, full-figured mom, redhead, loves travel, the Cape, dining, fun outings. Seeking hard-working, mature WM for friendship and fun. ☎932210

SHARE LIFE WITH ME
Honest, funny, caring SWF, 5'6", green eyed brunette, a few extra pounds. Great smile, beautiful eyes, enjoys life and likes to laugh. Likes bike rides, the beach, sports, music, hanging with kids and Italian food. Seeks happy and stable SM. ☎930009

CIRCLE THIS AD
Attractive, responsible, loving, caring SBF, 33, 5'7", few extra pounds, prime of life. Seeking SM, 38-50, race open, friendship first. Serious replies only. ☎825098

SMILING CURVY SWF
Loyal, curvy SWF, 41, 5'3", dark brown hair, hazel eyes, beautiful smile. Enjoys shopping, dinner with friends, going out in Boston, Billy Joel and playing monopoly. Seeking average guy, 5'8"-6'2" for dating, possible long term relationship. ☎930027

BIG BROWN EYES
Petite SWF, 30, 5', chestnut brown hair, one daughter, employed in corrections department, cheerleading coach, loves watching football, playing pool, running on the beach. Searching for compatible SWM, 31-42, who's intrigued. ☎930117

CIRCLE THIS AD
SWF, 35, short spiky blonde/blue, digs movies, theater, concerts, cartoons (sorry, animation), Kung Fu, Yoga, my two cats, shopping, talking. I want a cute man, 28-40. ☎484503

LIBERAL IN CHUCKS
Intelligent, arts-oriented, 34-year-old woman with wavy brown hair, 5'4", 125lbs, interests include concerts, museums, road trips to NYC. Placebo. Looking to meet similar, artsy guy, who's spontaneous and likes to laugh. ☎929019

CLASS ACT
Positive, upbeat, intelligent, professional SWF, 55, 5'5", HPTW, seeks professional, sensitive, genuine, caring SM, 50-62, w/positive self esteem and a great sense of humor. If you are a fan of the outdoors, especially the ocean, let's talk. ☎894816

COULD IT BE ME?
Stop me in my tracks! SWF, 46, 5'4", an evening person, loves warm dawns in a quiet bay, seeking SM, 39-54, financially savvy, loves work, puts family first, companionship leading to long-term relationship. ☎687156

BEAUTIFUL BLONDE...
is sincere, intelligent, compassionate, caring, loyal, and loves people, music, philosophy and cooking. Seeking gentleman, 48-64, with similar qualities. ☎683106

SNOWFLAKES
Summer and Fall have passed. Vibrant, attractive, polished, educated SBF would like to meet and help a SM stay warm. He should be non-smoking, 48-60, polished, intelligent, attractive, caring, kind, with a good sense of humor. ☎771931

A LOT TO OFFER
Sick of the bar scene? Keep reading! SF, 24, seeks handsome, funny, caring SWM, 22-29, for possible relationship. I enjoy dinners, movies, music, cuddling, boxing. I want the real deal. ☎465469

SLEEPING BEAUTY
Emerson College freshman, 19, majoring in Audio/Radio. I love music, it's my passion in life. I love meeting new people and going out late at night, and sleeping! Interested in traveling, anywhere and everywhere. Especially love musicians. ☎930275

NEWCOMER SEEKS FRIEND
Been in Boston for two years, and looking for a friend to show me around. Consider myself funny, easygoing, and very much a kid at heart. Looking for anyone willing to take a chance. ☎930286

DOWN-TO-EARTH, PRETTY
Smart, kind SWF, adventurous and spunky. Interests are traveling, sailing, swimming, music, art, non-fiction and human rights issues. Seeking unconventional SM, 40-55, with integrity and compassion. Non-smoker, no drugs. ☎930307

LET'S PLAY!
SWF, 27, tall, cute, athletic, outdoorsy, down to earth, open-minded, compassionate, honest. Looking for partner to romp with around the city, mountains, woods, world, wherever! You have the same base qualities, I'm open to whatever else comes with that. ☎930152

PARLEZ VOUS FRANCAIS?
I am a 21 year old French female, studying for one year at Boston University. I love art, music, going out, good restaurants, traveling, I enjoy any kind of music, and I especially love 80's music, house, rock and pop. ☎929087

FRENCH LAW STUDENT
French law student, 21, studying in Boston for one year. Likes to travel around the world, meet new people, go out with friends. I enjoy almost all music but particularly R&B, latin music and French music (that nobody knows here...). ☎929078

COME FLY WITH ME
SWF, 32, enjoys bicycles, boom-boxes, chewing gum. Seeking SWM, 25-55, who knows how to walk and chew gum at the same time. Must have sense of humor and like travel. Friends first, possible long-term relationship. Let's get jiggly with it! ☎919901

SEEKING SOULMATE...
and life partner. Chinese lady, 37, loving, caring, sincere, well-educated, professional. Looking for honest, confident, healthy, professional gentleman, 35-45, who is responsible and loves children. Boston area only. ☎888378

GIRL NEXT DOOR
25-year-old SWF, 5'10", likes working out, movies, having fun. Dislikes cigarettes, drug users. Looking for 24- to 34-year-old male who is compatible with me! ☎919247

QUEEN OF HOTNESS
Wants you to be happy. I'm a pleaser who needs to find friendship or hot love. Driven to the hunt. Curvy blonde, 41, 5'9", seeking SWM, 35-45, smart and in-shape. Good luck in finding love! ☎888938

FUN-LOVING
Good-humored, light-hearted, down-to-earth, educated DWF, 52, 5'4", 130lbs, chestnut/green, enjoys interior decorating/design. Seeking good-humored, monogamous SM, with kids A+, similar in age, to share lifes adventures. ☎890364

ARE YOU MY GUY?
DWF, 52, 5'6", proportionate, w/shapely legs, pretty eyes, enjoys quiet times, weekend getaways, sporting events, gardening, music, dancing. Seeking good-humored, tall, attractive, intelligent SM, 50-58, with integrity and similar interests. ☎894517

RUNNING WITH SCISSORS
DWF, 60s, iconoclast interested in theatre, movies, outdoors, art, spirituality. Seeks emotionally aware, politically liberal, humorous man with similar interests. Mensch a plus. ☎926274

TEE OFF FOR TWO?
DWF, 50+, blonde/blue, 5'3", independent, spontaneous, seeking easygoing, optimistic, mature gentleman who enjoys theatre, museums, movies, dining out, travel, golf, all with a fun-loving, hard-working, good woman! ☎905779

ART BABE
Me: SWF, 39, petite, attractive, brown/brown, smoker, loves eclectic films, tv, music. You: 35-45, attractive, dark-haired man with medium build and wicked sense of humor. Let's go out for ethnic chow and goofy movies. Friendship, possible long-term. Bost on area. ☎805772

THE WORLD IS A STAGE
Wacky, caring, talented woman, 40-ish, 5'7", hazel eyes, PR manager and actress working in two local productions, loves theatre, travel, walking my two dogs, Frank Sinatra. Wishes to meet self-sufficient, honest, humorous, non-smoking gentleman, with an interest in the arts. ☎718950

PARTNER IN CRIME WANT
26-year-old, 5'4", athletic female, easily entertained, can find humor almost everywhere. I'm outgoing, confident, like running, hiking, outdoorsy activities. Good match: someone who'll make fun of me when I need it, also able to take some playful harassment, athletic, confident. ☎926321

LIFE-SIZED BARBIE
Blue-eyed blonde, 28, 5'10", toned, flirtatious, currently in school, loves my two dogs, working out, shopping, clubbing, karaoke. Seeking tall, dark and handsome guy with a sense of humor, who's financially secure. ☎926257

YOUNG AND FUN '21'
21-year-old SWF, 5'4". Loves to party. Lives for music, sports, movies and meeting new people. Looking for a great guy w/great personality who likes to have fun. ☎921464

PRETTY HAZEL EYES
WF, 52, 5'4", sexy size 10, cute, petite and sweet. Like dining out, movies, the beach during summertime, Elvis Presley, "Sex & the City." Searching for serious, toned gentleman, who likes lazy weekends, wine with dinner. ☎919316

AVAILABLE FOR YOU
Full-figured BF, 47, 5'4", Libra, enjoys movies, comedy clubs, dining, dancing, would like to meet a nice man to talk with, who has similar interests, will be interested in her. ☎769985

TRADITIONAL VALUES
Happy, attractive, secure SWF, 50, well-educated brunette, N/S, great smile, HPTW, seeks intelligent SWM, 50+, with traditional values, for love and happiness in Boston. ☎921205

HOPE TO FIND YOU
Hard-working, sincere, caring SF, 27, ISO commitment-minded, loyal, happy gentleman, to share LTR and never ending happiness. ☎924687

CHICKEN & MACARONI
Me: groovy chick! 5'6", 40+, SBF, toned body, city, smart, nice, fun. Passions are cooking, working out, '70s R&B, jazz. You: groovy guy! 6+, 40+, decent body, olive-skinned, nice hair. You're smart, successful, social, kind, single, non-smoker, like-minded. Friends first/long-term. ☎905122

FRIENDSHIP APPRECIATED
Well-educated, independent, beautiful, recently divorced lady, 40, looking for mature, independent gentleman, 35-47, with sense of humor, good oral skills, well-organized, educated, who loves music, travel, and sporting activities, for companionship, poss ibly more. ☎886407

LOST IN MUSIC
SWF, 41, JUST CONNECTED er. Likes [illegible] and good conversation, gentle, music-loving gentleman for long term relationship.

FULL & FLUFFY
Loyal, supportive, fiery Latina, 34, 5'2" with very curvy figure, great talker, devoted friend, loves listening to R&B, reading, going to movies. Seeking tall, muscular, playful, respectful BM, 30-45. Casual leading to long-term. ☎905036

BOSTON CUTIE!
Attractive SWF, 5'4", 24 years old. Enjoys working out, shopping and partying. Wants outgoing, confident, attractive, well-built, 24- to 28-year-old male. ☎919245

ROCK MY WORLD
ISO tall, intelligent SW/AM, 25-37, who's well-educated, honest, never been married, sensitive, and loyal—basically an awesome person all around. Me? I'm a SWF, 23, 5'8", blonde/green, with all those qualities and more. Loners, scientists, and the super- intelligent encouraged! ☎914474

LET'S MAKE SPARKS
46-year-old female with long, dark curly hair and a special twinkle. 5'3", curvy/athletic figure, warm, affectionate and thoughtful, enjoy a great bottle of wine, music that moves me, warm fireplaces. Seeking solid, inspiring gentleman, 40s-50s. Clean-sha ven, strong hands are pluses! ☎888762

BAND-AIDE SEEKING BAND
My taste in music is eclectic (Otis Redding, Pixies, bluegrass, Postal Service, etc). Petite (5'4" in 2" heels) with blondish hair and a thing for bass players (but willing to expand my repertoire). Student by day, musician by night? ☎911885

GOOD MAN WANTED
Beautiful, tall, slender, talented, professional, well-educated SWF seeks attractive and slender SWM (27-40) interested in marriage and children. I work in the medical field but love music, art, writing, dining, travel and long walks on the beach. ☎914953

PRETTY, WITTY...
and waiting! Striking SWF, 48, 5'7", 120lbs, lively, athletic and cultured with Southern exposure to Northern (brunette) roots, seeks handsome, active, intelligent, financially secure, fun SM, 40-55. ☎897591

LET'S GRAB A BEER!
I'm looking for a man who likes watching the game with me. Who wants to snuggle up and watch movies after a long day. Most of all a man who doesn't want to change me and is comfortable with himself. ☎733535

SHOP TIL YOU DROP
21-year-old, employed SBF, likes shopping, working out at the gym, traveling. If you're an interesting, smart, college-educated, employed man, 20-25, get in touch. ☎917604

BETTER MAN
Kind, caring, supportive, thoughtful, intelligent man of Christian faith, 33-40, State Trooper, passionate, conservative, no baggage, attractive fit, sought by female, attractive, same values, into art, animals, sports cars. ☎913423

JUST WON THE LOTTERY!
Now that I have your attention, I'm a WF, 60s, brunette, N/S, enjoys beaches, dancing, quiet evenings at home. Seeking WM, 60-75, N/S, with similar interests. ☎902051

☆ ATTRACTIVE SWF, 40ISH
Happy, healthy professional, self-sufficient, enjoys both indoors and outdoor fun, seeks well-educated, ambitious professional male, 36-50, preferably non-smoker. ☎885446

MY MALE REFLECTION?
Brown-eyed blonde, 39, sweet, ambitious, bright, very pretty, changes with the times, into shopping in Boston and Cambridge (love Newbury Comics!), 80s hair bands, working out. Seeking my male reflection: a funny, sensitive, long-haired guy. Tattoos and goatee encouraged! ☎898833

EMT PROFESSIONALS
Me: 35, 5'6", 124lbs, fit and pretty. Seeking handsome paramedic, tall, not skinny (think Viggo Mortenson meets Brett Favre), confident, masculine, have a passion for what you do, and like to discuss/debate issues. Please be drug-free, goofy, fun, with sarcasm and wit. ☎886115

WANTED: COUNTRY BOY
SWF, 52, 5'5", 160lbs, likes homemade stuff, Teacher-type, movies, outdoors, CM, NPR, building, eating in, mischievous. Seeks faithful friendship. Do you write? ☎895173

THE COMFORT ZONE
Marriage-minded Afro-American/Korean mother of three, 34, 5'6", 135lbs, brunette, golden-brown complexion, bartender, enjoys romance, comedies, ice skating, book clubs, bicycling, poetry. Seeking honest, professional gentleman who doesn't play games, who' d like to settle down. ☎876048

SEEKING SPICE OF LIFE
Sexy SWF, early 40s, seeks the company of a passionate gentleman, 45-65, who knows how to treat a lady. I enjoy dining, dancing, being affectionate. Let's explore the joy of possibilities. ☎831372

MADE IN ENGLAND
English, SWF, 38, 5'3", 130lbs, blond/blue, non-smoker. New to Boston. Looking to meet people. Enjoys working out, bars, live music, restaurants, traveling and the beach. ☎539150

STILL TURNING HEADS
Stunning, vivacious DWF, ageless beauty, (60s), semi-retired marketing consultant/writer, time for friends/family, intellectual pursuits. Would like to meet well-educated, independent, passionate man who loves to love, off-beat sense of humor. ☎638416

BEAUTIFUL, BRAINY,...
sexy professional female, 36, Libra, non-smoker, never married, no kids, seeks well-educated, attentive, affectionate, romantic professional man, 28-42, non-smoker. ☎748297

WAIT & SEE
SBF, 43, (looks younger), attractive, charming English transplant with big laugh, seeks non-smoking, traditional, professional, fit, fun, intelligent SM, 35-48. Let's see what happens! ☎669837

SUNNY DELIGHT!
Attractive SBF, 32, 5'2", brown/brown, slim, fun, spirited, intelligent, enjoys movies, books, pop culture, walks/hikes. Seeking attractive, fun, educated, kind intelligent, in-shape SB/HM, 29-40, for dating or more. ☎873012

HOT & SPICY
Athletic, dark-haired female, brown eyes, 5'5", loves going diving, listening to Coldplay, jalapeños and other spicy food. Hoping to meet Mr. Right in a tall, dark gentleman, open to taking risks in life. ☎888687

LIFE IS TO BE SHARED
Loving, open female, 47, 5'2", toned body, salt-n-pepper/brown, loves taking walks on the beach, rousing games of Balderdash, dogs, motorcycles. Seeking dynamic, warm gentleman to share the best of what Boston offers. ☎888757

ROMANCE
22-year-old single female, 6'1", average build, brown hair and eyes, employed, looking to date a tall, cute, serious man around my age. ☎868162

LADY SEEKS GENTLEMAN
A smile that lights up the room. Genuine, clever, intelligent SF, 5'4", hazel eyes, employed in real estate, enjoys French films, jazz concerts, dancing, art museums, photography. Finds authenticity and brightness very sexy in a S/DM, 35-45. ☎718954

SKATER BOI?
18-year-old high school senior, blonde/blue, employed, into skateboarding, anime, reading. Looking for smart, sweet, sensitive guy, 18-25, who knows how to treat his girl. ☎857472

DO YOU LISTEN TO FNX?
In shape, professionally employed SWF, 48, 5'4", would like to meet physically fit, attractive, confident SWM, 40-51, 5'9"+, who's really into alternative music. Must have an open mind! ☎848004

SBF SEEKS SBM, 40-55
Professional woman, educator looking for man to share adventure and fun. I am witty, attractive, 5'4", 170lbs, brown eyes, blonde hair is natural, enjoy cooking, sewing, travel. Looking for long-term relationship with a man who isn't afraid of commitment. ☎847908

SEEKS PRINCE CHARMING
SJF, 50, 5'6", loves theatre, dining, dancing. Seeking that someone special in a nice, relaxed, easygoing SJM, 50ish, who likes sharing and listening. Friendship and companionship first. ☎832565

CLASSY SOMEWHAT SASSY
Honest, down-to-earth female, slightly overweight, not traditional beauty but has what it takes to make you happy. All I ask: you to keep me laughing. I enjoy rainy days, writing poetry, cooking, dancing, watching sports. Man in uniform a plus! ☎822369

INTO VAMPIRES?
Employed college student, 23, pretty hazel eyes, full lips, long blonde hair, slim build, belly button and eyebrow piercings, likes concerts, theatre, forensics, horror movies, NIN, industrial, dark wave. Seeking tall and skinny SWM, 21-31, 5'8"-6'3", wit h long dark hair. ☎812799

DO YOU DARE??
Nutty, blue-eyed female, 36, with strawberry blonde hair, 6'2", svelte figure, loves scuba diving, Eminem, take out. Seeking single guy with a sense of humor, who's willing to pick up the take out! Must also be anal retentive. ☎816477

BIG GUNS WANTED
Sexy 6' blonde with long legs, 25, into a little shopping, a little exercise, a little night life, and a little bit of you! That's if you're a free-spirited, tall, witty bachelor who loves the Sox. ☎816481

DON'T MISS ME!
Sweet as apple pie. SF, 24, 5'1", with eyes that will pull you in, brown/brown, A+ body, manicured nails, loves all seasons. Seeking tall, serious but giggly guy, who'll think that I'm the best. ☎816483

CUPIE DOLL
Fiery redhead, 45, 5'2", green eyes, hour glass figure, sentimental in a very twisted way but fun, loves shrimp scampi, Luther Vandross, Strip Monopoly, food and drinks, movies. Seeking funny, hard-working, fun-loving guy, who can match my sense of humor. ☎816487

GO PATRIOTS!
Petite, pretty, Aquarian SJF, 42, looking to meet fit, philosophical SWM, 40-48, who relaxes by using his hands and his brains. Let's enjoy the good life! ☎679488

PRETTY, HAZEL EYES
Pretty, hazel-eyed, brunette DJF, 41, likes comedy and music. Seeking S/DJM, 40-52, soulmate, who's sincere, humorous, and romantic. ☎259240

LOOKING 4 A GOOD TIME
Attractive SWF, 43, 5'1", brown/brown, likes sports, beach, dining out, weekends down the Cape. Seeking SWM, who likes to have fun, possible long-term relationship. ☎638614

VALENTINE
Me - SWF - JUST CONNECTED er, mo[illegible]ractive, 25-45, good sense of humor, democrat = my valentine!

A CUT ABOVE
Hip, stable, creative, independent SWF, 42, Leo, smoker, seeks urban, intelligent man, 30-40, to share unconventional life style. ☎435369

A RARE JEWEL
SBF, 51, loves quilting and traveling. Seeking honest, sincere, serious, humorous, mature male, 51-60, for casual dating, friendship first. ☎346226

REAL WOMEN HAVE CURVES
Smart, sassy, fun-loving DWF, 47, seeks intelligent S/DM, 40-60, with a kind heart and a great sense of humor, for long-term relationship. ☎568616

ALL I REALLY WANT
SWF, 22, 4'10", 125lbs, hazel eyes, N/S, enjoys dining out, theater, movies, and sporting events. Seeking respectful WM, 19-27, N/S, to join me. ☎900773

LIFE TO IT'S FULLEST
SWPF, 34, South Shore, attractive, passionate, spirited, warm, grounded and fun, seeks SWM, 30-44, a realist, who's kind, healthy and secure, for friendship or possible LTR+. ☎892380

HUGS AND KISSES
Puerto Rican SF, 36, seeks nice SM, 30-40, light smoker, for relationship. Let me know if you're out there! ☎897834

REFINED EUROPE WOMAN
Attractive SWF, early 50s, young-spirited, slender, petite, multi-lingual, enjoys the arts, music (jazz, classical), foreign film, traveling, reading, animals and more. Seeking compatible, educated professional SWM, 45-55, similar backgrounds. ☎859216

TRUE-HEARTED CHICK
Seeks cool guy to hang out with, 50-55. Please have a backbone, please have a life, please have a handle on your bad habits, and please be nice and funny! ☎866082

IT'S ABOUT TIME
SWF, 50s, 5'4". Looking for a lasting relationship? I am! Honesty, sincerity a must. 52-62. ☎707684

FORMER JERSEY GIRL...
without the big hair and accent, 5', black/brown, personal trainer, looking for gentleman to enjoy Boston with me. Been here two years and would like to meet a nice guy, 28-34, employed and in reasonable physical shape. ☎822374

CUTIE FOR CUTIE
Fabulous cutie, 24, ready for a relationship with a cute SWM, 24-29, who's romantic, honest, and has an excellent sense of humor. I have lots of interests, so I'm sure we can find something to talk about and more. ☎813741

GOD IS TO LOVE
Pretty, slender, fit, feminine DWF, 52, 5'5", 118lbs, enjoys dining out, romantic evenings, theater, concerts, dancing and travel. Seeking tall, attractive WM for LTR. ☎921880

SNOW FLAKES
Let's get together before the storms come. SBF seeks non-smoking SM, 47-60, fit, adventurous, compassionate, neat, intelligent, honest, for soulmate. Let's connect. ☎643039

BELIEVE IN MAGIC?
SWF, 50s, blonde/brown, enjoys conversation, candlelight dinners, heart-to-heart. Seeking SWM, 50s+, (let the journey begin!). ☎231823

LET'S DANCE!
DWF, 55, attractive, height/weight proportionate, seeks SWM partner, height/weight proportionate, to dance through life with, enjoy music, conversation, share the rhythm and laughter. ☎478400

SPONTANEOUS & SMART
Take a chance on a fiery, fun lady! Smart, sarcastic, reliable, professional male, 26-45, sought for friendship and more. If you know what you want in life, you'll find a caring, loyal soul in me. ☎926408

RAPUNZEL AWAITS PRINCE
Gorgeous locks, beautiful slim figure, classy, intellectual, accomplished, tender-hearted. 40s, Jewish. Pining in tower for tall, courtly, gallant Mozart lover. For marriage, children. ☎885979

LOVER OF LIFE
Blue-eyed redhead, 49, 5'6", slim but curvy, well-educated, independent, sensual, artistic, creative, business owner, well-traveled, (loves Europe, Asia, etc.). Seeking gentleman, 39-50, for dinner and conversation. ☎886079

REAL GIRL 4 REAL MAN
SWF, 28, blue eyes, blonde hair, 5'4". I'm a loyal, solid person. I enjoy eating out, drinking and watching baseball. Looking for a tall, funny guy for date. Scarborough ME. ☎790080

MASSAGE THERAPIST
Fun-loving SWF, 21, brown/brown, 5'6", 120lbs, Sagittarius, massage therapist and dancer, hoping to hear from SM, 21+, with varied interests. ☎815900

LOOKING FOR FUN GUY
Kirsten Dunst look-alike, 23, blonde/blue eyes, into the Misfits and snow boarding. Seeks tall, blond sk8 guy with tattoos and piercings for fun dating. Eliot, ME. ☎790135

IS IT YOU?
Very attractive female, light hair/complexion, 33, size 14, seeks male, race and age open, 34+, for friendship then possible long-term relationship. Active, nurturing, funny, smart, ambitious, stable and explorer describes us. Sincere replies only. ☎743860

IN SEARCH OF A FRIEND
Young, gifted SBF, 5', brown/brown, just seeking a friend to walk with and share conversation. Nothing too serious. Race unimportant! I am a lover of music, and I like to go away occasionally for a little rest and relaxation. ☎828850

ROMANTIC HISPANIC
Easygoing, attractive SHF, 56, 5'5", 140lbs, non-smoker, non-drinker, children grown, likes movies, live music, dancing, walks on the beach, and much more! Looking for nice, clean gentleman, 40-55, for long-term relationship. Boston area. ☎539467

LOOKING FOR MR. RIGHT
Are you out there? If you are a "take charge" guy, 19-45, looking for the perfect woman, call this sensual, wonderful, 31-year-old SWF to brighten the rest of your days. ☎840094

VICTORIA'S SECRET
A purring cat, a pint of ice cream, the smell of freshly mowed grass, a challenging crossword puzzle, a gentle breeze on a balmy day. Your secret? ☎467156

LET'S GET ACQUAINTED
SWF, 60, adores living in Boston, including dancing, movies, plays, cultural events. Seeking tall, handsome SWCM, 60-65. ☎838423

EROTIC ENCOUNTERS
Looking for casual no strings sex? Perhaps you have a fetish you'd like to explore further or a fantasy you've been dying to live out. If so check out Erosphere - The Phoenix Adult Personals - now in Arts! ☎831207

CALM COOL COLLECTED
SWF, 42, dark hair/eyes, 5'6", 160lbs, would like to meet nice, older SWM, 40-70s, with transportation, to be with on weekends, share conversations, watch Nascar together, and so much more. ☎888014

LOOKING FOR A CHUM
Let's run amok! Beauty in chaos! Film our descent into madness! Hop trains! Make music! Then we'll collapse and sleep for days! Or we could just go to the movies. ☎877905

BEACH BUFF & ANIMAL LOVER
SWF, 34, 5'1", brown/blue, Libra, N/S, no kids, works in animal hospital. Seeking WM, 34-37, N/S, for friendship/romance. ☎900997

ARE U MY SWEETHEART
Cute, thoughtful, creative, huggable SWF, 5'1", 50+, green eyes, blonde hair, seeks kind, intelligent, affectionate, personable book lover for dating. Enjoy movies, theater, art, dining out, Gypsy Kings. ☎877904

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LEFTY WRITER
Articulate, artistic but not artful woman, 50, smiley, passionate about music, dance, animals, nature, friends, social justice. Seeks big-hearted, in-touch-with-himself, progressive, feminist man of curious bent, 40-65. Portland (can relocate). ☎828634

UNLIMITED POTENTIAL
Professional woman, 33, new to Portland (from SF Bay), multilingual, loves hiking, dancing, writing, cooking, dining out, movies, walks. Seeking SW/BM, 25-42, for possible long-term relationship. ☎787103

STIMULATE YOUR MIND
SWM, 32, blond/blue, enjoys reading, Italian food, good conversation, sporting events, dancing, new experiences. Looking to spend quality time with caring, affectionate, kind-hearted SF, 25-37, and share life's experiences. ☎882895

RED SOX FAN
Active SWM, non-smoker, 46, great sense of humor, heart of gold, enjoys movies, plays, musicals, classic rock, dancing, concerts at the Fleet Center, softball. Seeks cute, upbeat, outgoing SWF, 28-47, non-smoker, who laughs easily and is a Red Sox fan. ☎936840

LET'S MEET
Laid-back, easygoing, fun-loving, cute SWM, 32, good sense of humor, likes anything to do with music, concerts, theater, sporting events, dancing, outdoor activities. Seeking intelligent, witty, cute SW/HF, 21-36, good listener, conversationalist. Friendship first/possible long-term relationship. ☎334114

NPR DEPENDENT
SWM, 30, loves to rock, sometimes roll, swing, and bring it on home, seeks musically inclined world traveler into Fresh Air. ☎932245

TALL ATHLETIC SWM
Attractive, athletic SWM, 40, 6', brown hair, blue eyes, into exercise, 80's music, museums and going to concerts. Looking for a tall, athletic SWF, under 38 years old, for dating. ☎930036

SUMMER SUN
SWM, 29, 5'10", sarcastic sense of humor. Looking for an adventurous, spontaneous SF, 18-27, enjoys baseball games, walks in the park or beaches, friendship first. ☎856373

GO FOR COFFEE?
SWM, 5'10", student, short brown hair, clean shaven, brown eyes, non-smoker. Likes music, books, outdoor activities and indoor exercise! Seeking a SF, 24-34, non smoker, for friendship. ☎930102

SEX & THE CITY
Chiseled WM with bald head, 30, 6', brown eyes, loves coastal driving, romantic boat trips, camping, listening to Outkast, homemade ravioli. Wants to meet tall, toned, flirtatious woman who can keep up. ☎930198

LIVE DIFFERENTLY
Free-spirited, blue-eyed SWM with bald head, 5'9", looking to start something you'll never regret, something you've never tried before. Into music, touring Boston and NYC, dating and more. Must be flirtatious! ☎930210

ARE YOU MISS RIGHT?
Tall, handsome, fun, athletically built man, 31, blonde/blue, successful professional, who enjoys all aspects of city and country life. I want a fit, attractive and sensual woman, shapely where it counts, to spend time with. ☎930404

COLLEGE PROFESSOR
Optimistic SWM, 43, 6'4", 220lbs, blue eyes, short reddish gray hair, PhD. Likes theater, dance (modern and ballet), writing, dogs, happy music and spending time with family. Seeks thinking female, 25-36, height/weight proportionate, for long term relationship. ☎930567

POSITIVE ATTITUDE
WM, 54, doesn't let STD get him down but seeks more — like athletic female, same STD, who enjoys Sox, Pats, massages, tennis, golf, theatre, or '60s music. ☎929030

NO GAMES
Easy-going SWM, 29, N/S, father of 1, enjoys movies, hanging out, having fun. Seeking SWF, 24-34, for dining out, dating, and having a good time. ☎926620

WHERE ARE YOU?
SBM, 40, Gemini, N/S, 5'7", 150lbs, seeks loving, caring, easygoing, family-oriented SBF, 40-45, smoker. ☎921922

HIGH CULTURE
Upscale r… ture. Se… companionship… someday. I am kind, generous, loving and child free.

JUST CONNECTED

HOPKINTON
DWM, 66, 5'8", 175lbs, employed, home owner, enjoys boating, dining out, romance and more. Seeking female, 50-68, N/S, for LTR. ☎843011

DON'T PASS ME BY
SWM, late-50s, with a friendly personality, seeks a WF, 40s-60, who is ready to share the good times of life with a great guy. ☎933438

FANCY FREE
Handsome, easygoing, down-to-earth, honest and sincere DWM, 40, blond/blue, wants to meet a woman with similar qualities. ☎911494

ALL OF THE ABOVE
Supportive single male, 33, 5'11", brown/blue, loves weekend matinees, Shania Twain, sewing. Wants to stop reading the personals and start going on dates with a strong American woman. Possible long-term relationship. ☎935188

LESS THAN PERFECT
Watch tv show? Do you resemble Claud? If so, let's get together. SWM, 36, spontaneous, fun-loving, seeks SWF, 25-36, plus-sized, to enjoy fun, dining, laughing, and quiet times. Don't need to be a redhead, but tall is preferred. (I'm 5'11".) ☎894395

YOUR TYPE
SBM, 38, Libra, smoker, outgoing, enjoys playing pool, movies, car rides, dining, seeking SF, 25-40, smoker, for dating. ☎922382

NOW IT'S YOUR CALL
SWM, 36, Sagittarius, N/S, enjoys going out, traveling, the outdoors, seeks woman, 30-42, N/S, for friendship, possible romance. ☎925037

SHARING MY THOUGHTS
SBM, 24, Leo, smoker, 6'1', brown/brown, hotel manager, intelligent, attractive, patient, loves kids, seeks to share his thoughts with a beautiful SBF, 29-31, smoker, for dating. ☎925687

SOCCER FAN
SBM, 36, Libra, N/S, 5'7", 175lbs, independent, works in education, enjoys the movies, playing pool, basketball, soccer, seeks that special woman, 20-36, just as a friend, for dating. ☎926602

TWO IF BY SEA
SHM, 39, 5' 8", slim build, Leo, N/S, black/black, goatee, enjoys playing basketball, watching football, walks on the beach, fishing, seeks SHF, 24-32, N/S, for friendship, possible romance. ☎926663

PEAK YOUR INTEREST?
Male, 51, Scorpio, smoker, very loving, attractive, enjoys dancing, music and more, seeks compatible woman, 45-48. ☎921914

LADY PATRIOT FANATICS?
SWM, 60, 5'9", 180lbs, lives in ME, seeking SWF, 25-55, petite yet curvaceous, natural redhead a plus, N/Drugs, N/S, responsible drinker, for possible romantic relationship. ☎922117

AVERAGE JOE PLUS
SWM, 62, 6'2", 195lbs, blondish-brown/blue, likes boating, fishing, dancing, cuddling and more. Easygoing with a mild sense of humor. N/S. Seeking fun, fit, attractive SWF, 45-60, for good times, LTR. ☎474942

BOSTON NIGHT LIFE
SHM, 27, smoker, Gemini, wants to find fun-loving SB/HF, 20-30, for casual dating, clubbing, fun times together. Sound like you? ☎917913

READY TO HANG OUT?
SWM, 31, 5'9", 170lbs, Libra, loves the outdoors, movies, dining out. Seeking affectionate, honest, outgoing SF, 21-30, to hang out with, more. ☎931151

FUN & EASY LIFE
Well-established, financially secure businessman of Mediterranean heritage, 38, looking for pretty-faced, slim and/or athletic build young lady to share lives. 18-27. You need to be healthy, STD and disease-free, no children. Possible long-term-in situation. ☎838697

SEEKING PRINCESS...
who enjoys fine dining, red wine, golf, biking, working out, frequent flyer miles. Please be attractive, 25-40, looking for a SWM, who is financially secure, well-educated, athletic. ☎542845

I WANNA HOLD YOUR HAND
SWM, 27, works full time, and is in search of a woman to fill his free time with fun, dancing, and romance. ☎922207

GIVE IT A WHIRL
SWM, 48, 5'10", loves skiing, biking, hiking, rollerblading. Looking for fit, active SWF, 25-45, open to new experiences, outdoor adventures. ☎917196

STRAIGHT-SHOOTER
Non-smoking Italian gentleman, 54, likes attending church, dining out, good conversation, walks, movies. Seeking woman who's beautiful inside and out, to share stories on rainy nights, possibly fall in love. ☎917321

SEMI-RETIRED LABORER
SWM, 59, 5'10", 195lbs, red/blue, N/S, loves hiking, fine dining, camping, sight-seeing, and day trips to NH. Seeking WF, 49-60, N/S, with similar interests, for possible LTR. ☎460451

BOY MEETS GIRL
SWM, 45, 6', 160lbs, seeks woman, who needs music, art, movies, good food and wine in their daily existence. I'm in reasonably good shape, love animals, laughter and being silly. ☎922522

BE MY LADY
Handsome WPM, 40s, 5'10", 185lbs, seeks meaningful relationship with slim, sensuous female, 35-50, who will be a friend. ☎904757

TALK TO ME
SWM, 41, 5'7", wants to meet a woman for movies, dining out, fishing, or just spending lazy days at home. ☎910137

LIFE, LOVE AND HAPPINESS
Hard-working, honest and accepting man, 31, 5'7", with a good build, seeks a charming woman to share intelligent conversations and the pursuit of happiness. ☎911036

AFRICAN FLAVOR
Loving, sincere, creative, 43-year-old African male, 5'11", 170lbs. Enjoys outings, traveling, movies, quiet romantic time. Seeks well-mannered, sincere and loving woman, 28-40, for friendship and possible long-term relationship. Race, weight unimportant. ☎685678

THE GODFATHER

Italian m… and … be … Ready to settle down.

JUST CONNECTED

S SHORE SLIM SHADY
Slim, fit, independent SWM, 34, 5'10", blond/green, enjoys road trips, hiking, shopping, dancing, car shows, playing ice hockey, Dr. Dre and Eminem. Searching for attractive, confident, down-to-earth girl, 25-35. ☎879410

SINCERE
Unattached, good-looking WM, young 60, 6', 220lbs, retired entrepreneur, ex-monk, gentle, meditator, unconventional, friend/companion/lover. Enjoys sci-fi, retreats, camping, quiet, intimacy. You: any race, vertically independent, horizontally adaptable, emotionally available, dependable, healthy, smiling. Looking for permanent relationship. Revere, Cambridge or ?. ☎831203

NICE ITALIAN GUY
SWM, 44, 6'3", looking to settle down with lady, 35-45, non-smoker, positive personality. I work freelance so time off varies. Likes: small family owned restaurants; travel to NYC; cooking for a special person; hanging with family/friends and more. ☎888462

ROCK-N-ROLL MAMA?
Handsome Italian chef, 35, with intense brown eyes, a rock-n-roll attitude and heart of gold, reads everything from Spin Magazine to Nietzsche, seeks kind-hearted female with a smile that melts me. ☎611697

CALL & COMMUNICATE
Disabled public safety officer, 55, 6'3", 255lbs, non-smoker, homebody, currently going through divorce, lives alone. Seeking full-time girlfriend, 45-58, race open. Lowell. ☎928836

SEEKING SWEETHEART
Loyal, adventurous Gemini with a wicked sense of humor, 6'2", 190lbs, brown/brown, would like to pamper the right girl. Enjoys Seinfeld, nightlife, live music, travel, but also likes hanging out. Seeking SF who speaks her mind, outgoing, fiery, fit, 28-37. ☎863479

LOVE AT FIRST SIGHT?
Tall, dark, handsome, green-eyed SWM, 40, 6'2", 240lbs, goatee, laid-back, into Linkin' Park, fall weather, cooking, sci-fi movies. I'm just a regular guy seeking a regular girl to settle down with: she should be a little goofy, height/weight proportionate, youthful. ☎668441

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It's Saturday at 2pm, you've dragged yourself out of bed, dressed and showered. What do you do to have a rockin' day? _____

What disc is in your CD player right now?

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THE ART SPIRIT
Painter, sculptor, 44, loves Motherwell/Modigliani, Vidal/Hornby, Miles/Gillian Welch, Strangelove/Amelie, sensuality, sushi, java. Seeks happy unconventional beauty for love, sharing, exciting art explorations. Be really smart, independent; love language and learning. Live, think, love outside the box. ☎796875

CRISCOMAZOLA
SM, 30, seeks SF, 18-50, not possession, but mutual, ongoing, intimate, caring, between you and me. ☎552019

FEMALE ARTIST WANTED
Are you a SF who likes to paint, draw, dance, sip on wine? Then this SBM, 43, would like to meet you. ☎922355

HOPE 2 HEAR FROM U SOON
Handsome, intelligent, good-humored, honest SBM, 38, 6'3", father, light brown complexion, brown eyes, enjoys cooking gourmet meals, The Vineyard. Seeking loving, real lady to share romance, life and happiness. ☎894809

SEEKING A COMPANION
SWM, 38, N/S, physically fit, honest, hard-working, likes movies, dining out, sports. Looking for SWF, N/S, who enjoys having fun. For LTR. ☎488066

SHARE A FINE ROMANCE
Confident, motivated, monogomous SBM, 41, 6'2", husky build, Taurus, N/S, enjoys sports, concerts, and the ocean. Seeking spontaneous, hard-working woman, 30-45, N/S, for friendship, possible romance. ☎710291

OPEN AND HONEST
SWM, 53, Aries, N/S, cuddly teddy bear, seeking WF, 40-50, N/S, who is warm, romantic, open and honest. ☎926271

HARD-WORKING SHOWBIZ GUY
Italian male, 44, 5'11", 215lbs, enjoys dancing, dining, travel, theater. Seeking sexy female, 30-40, who is fun to be with, enjoys life. Hyde Park native. ☎815817

WILD COUNTRY BOY
SWM, 31, 6'2", brown/brown, medium build. I enjoy listening to open house party on the radio and having friends over. Looking for a flirty, wild woman to spend life with and have fun with. ☎926455

CLEAN LIFESTYLE
SWM, 57, light brown/hazel, looking to meet lady, 37-58, to share the simple things in life, dancing, quiet times, trips to casinos. Non-smoker, non-drinker, drug-free. ☎919429

TALL MAINER
Giving this a try. Finding it tough to meet new people! SWM, 38, 6'3", attractive, easygoing with sense of humor. Enjoy sports, dining, movies, walks, and more. Let's chat. ☎906700

BEACH & CARROT CAKE
SWM, 6', bearded, blue eyes. Fit - physically, emotionally, spiritually! Music, ocean, laughter. Seeking attractive, fit female with sense of humor, 45-60, who knows she deserves love and nothing less. ☎926340

A GREAT ROMANCE
Fun-loving SWM, 33, 5'8", slim build, business owner, smoker, sense of humor, loves relaxing-to music, the outdoors, animals, conversation. Seeking SWF, no kids, 18-33, with shared interests. ☎839560

m | seek | m

TALL GUY WANTED
WPM, north of Boston, 6'6", 220lbs+, seeking the company of another tall male, 48-70, to share love for the ocean, outdoors, reading good books. If interested, call me. ☎932040

WANT TO GO?
SBM, 18, looking to find my true self. Curious Italian guy, good-looking, fit, likes candlelight dinners, nights on the town. Come discover with me. ☎932139

CIRCLE THIS AD
Describe yourself in five words or less: "I'm a straight-shooter." Humorous, alluring, masculine, SWM, 26, 6', 165lbs, part-time model, lives Boston, seeks easygoing SM, 18-30! ☎484556

LOVE CONNECTION
Fun-loving GM, 42, 6', nice build, brown/brown, looking for a nice man for good times and possible long-term relationship. ☎903016

ASIAN/HISPANIC
Successful, muscular, masculine SWM, 35, 5'8", Leo, non-smoker, seeks AM, 18-35, non-smoker, who likes to laugh. ☎484979

PASSION FOR LIFE
Athletic, in-shape GWPM, 58, teddy bear, loves Italian food, historical and action films, travel, the outdoors, sports, concerts. Searching for fit GM, 35-65, race unimportant, for weekend trips to the shore, concerts, theatre, dining out. Casual first. ☎836096

FRIENDS AND LOVERS
Real, caring, loveable GM, 27, 5'9", black/brown, interests include dancing, public affection, Beyoncé Knowles, "Living Out Loud." Seeking serious yet fun, mature, emotionally stable guy, for friendship, dating, possible long-term relationship. ☎897371

ASIANS/LATINOS R BEST
41-year-old GM, 5'9", brown/blue, in shape, handsome, honest, youthful, loves antiquing, Marc Antony, etc. Wants to meet in shape, clean Asian or Hispanic GM, 20-35. ☎920769

TAKE A CHANCE
Lonely, adorable GWM, 39, likes movies, dining. Seeking honest, sincere, nice, gentle SM, 34-48, who enjoys going out. ☎305699

JOURNEYMAN
Good-looking, multi-faceted 26-year-old, 6'1", 175lbs, seeking educated, witty, cultured 30-40 year old. Should be energetic, social, creative. Looking for intimacy/long-term relationship. Interests include travel and dogs. Looks secondary. ☎919583

HOLIDAY WISH
BiM, 24, non-smoker, Scorpio, would like to meet GM, 18+, who is patient and understanding, for friendship and possible relationship. Jaffrey, NH area. ☎843771

LET'S MEET
Kind, fun GWM, 45, 5'9", enjoys theatre, museums, amusement parks. Seeking GM, 38-48, for friendship, dating and a possible relationship. ☎444271

HEALTHY POZ 35 FOR LTR
Extra nice, intelligent, caring SWPM, 35, 5'7", 160lbs, brown/blue, positive but ready to move on, seeks caring, romantic, non-smoking SM, 35-45, for friendship, companionship, maybe more. ☎791216

NORTH SHORE AREA
Down-to-earth, honest GWM, 34, 6'2", 210lbs, bald head, enjoys mountain biking, fishing, swimming, snowmobiling, boating, scuba diving, movies, theatre. Seeking tall, body builder type GM, 24-40, with an active lifestyle, for long-term relationship. Serio us only. ☎887777

GOOD TIMES WANTED
BiWM, 39, blond hair, 220lbs, likes action movies, travel, working out. Wants to meet GH/BM for good times. Be healthy, honest, for friendship first to long-term relationship. ☎838122

FIT, FUN AND FUNNY
Tall, trim, verbal, intelligent GM, 40, 6'1", brown/blue-green, interests include theatre, Italian food, chess, New Order, the gym, genealogy research, P-town, museums, biking. Searching for physically fit, liberal, articulate older gentleman, non-smoker, drug-free. ☎811212

YOUNG GAY MALE FOR FUN
Looking to have fun with guys in the Boston area. Your place or mine. Stats: 26-year-old, 5'11", black/brown, average build. Hit me up and let's see what happens! ☎906088

NIGHT AT THE ROXY
46-year-old rugged, nice guy, brown/brown, looks a lot like Chuck Norris. I'm a happy GWM who'd like to share really good times with you! Please be toned and in shape. ☎906521

SEEKING YOUNG MAN
Seasoned GWM, 55, looking 44, wants a La Virgen de los Secanos - relationship with a YOUNG, good-looking, inexperienced GWM, 21-27. ☎834132

BLUE EYES A PLUS
Are you 5'7" or less? About 120lbs? Call me. Under 40 only, please. ☎624112

SPORTS GUY
Good-looking, clean-cut, in-shape WM, 35, pretty new, seeks clean-cut, masculine, discreet, similar WM, non-smoker, for friendship, possibly more. Masculine, athletic, jock/prep guys only. ☎898896

LOOKING FOR THE REAL
Down-to-earth, quiet, serious GWM, 53, 5'7", good-looking, gym toned, healthy, employed, seeks similar, intellectual GWM, 36-53, believing true liberation is something you strive for everywhere and comes from within. For dating, possibly more. ☎891878

SALISBURY BEACH DUDE
GWM, 31, tall, handsome, off-beat Pisces, cool, romantic, genuine, zany, regular guy. No games. Relationship-oriented. ☎887141

LOOKING FOR YOU!!
Professional GWM, 40, 5'7", 155lbs, black/hazel, construction build, HIV+, non-smoker, Taurus, true romantic, have many interests, ask me! I long for that special guy to give lots of TLC to. Are you that guy? Call! ☎887153

HIGH ENDURANCE
North Shore man wanted by muscular, shy, hard-working GM, 45, 6', brown/blue, into eating healthy meals, listening to WZLX. You should be in decent shape, have a good sense of humor, and be outgoing and personable. ☎868166

AR FAB
Be Eddie [illegible] blon[illegible] British [illegible] do a liquid lunch after a spot of shopping darling!

JUST CONNECTED

DORCHESTER ARTIST
GWM, 19, 5'11", smoker, into Audioslave, "Magnolia," body art. Hoping to meet GM, 18-26. Could be crazy, could be fun, who knows? ☎840638

HEY YOU! YOU DIDN'T..
just pass my ad did you? Get back here! SWM, 37, 5'7", 130lbs, 3 B's: blond/blue/balding, likes working out, music, the arts, relaxing at home. You be a masculine, muscular, athletic guy, 32-45, looking for fun, friendship, possible long-term relationship. ☎730120

MAN TO MAN
WM, 44, 5'10", 175lbs, brown/green, masculine, honest, intelligent, fit — seeks masculine, honest, intelligent, fit guy. ☎490939

WHITE CLASSIC JOCKEYS
French/Greek top cat enjoys foreign travel, history, romance languages, fine dining, cooking, swimming, exercise, jogging, reading, intense conversation with that someone special. Seeking passive yet assertive guy, 25-55, who also loves tight button-fly Levi 501s and briefs. ☎401012

FALCOR SEEKS ATREYU
GWM, 48, 5'10", 175lbs, brown/brown, seeks smaller companion, under 35, any race, to share life and times. Enjoy baseball, history, Play Station, pool, movies, cuddling with unpretentious, boyish, honest buddy. America is great, let's enjoy is together. ☎928755

LOVE & MENTORING
Compassionate, understanding, active SWM, 59, 5'10", 180lbs. Seeks handsome, fit, younger SWM, 25-40, for soul-nurturing and inspiring communion in arts, outdoors, and life wisdom as in early Greece. ☎919326

SUPERCHUB LOOKING FOR LTR
Fun SM, 49, 5'7", 580lbs, into the arts and cooking. Looking for a loving soul, a top, for friendship, dating, and LTR. ☎895360

AFFECTIONATE & FUNNY
Warm SWM, 50s, 6', 175lbs, activist, young, bright, great SOH, healthy, non-smoker, non-drinker, bottom; arts, history, politics. In search of interesting, strong, kind top for long-term relationship. ☎873176

HELLO
SWM, 33, N/S, looking for an in shape GBM for good times. Has a sense of humor and is adventurous. ☎845524

REAL GUY FOR SAME
Masculine, muscular, good-looking GWPM, 33, 6', 195lbs, athletic enjoys the outdoors, sunday football, having a couple beers. Seeking a similar, masculine WM, 22-35. ☎861784

SCHOLAR, IDEALIST
Monogamous safety: #1. You: smooth, clean-cut, thoughtful, communicative, friendly, sexy. Passionate/versatile, slim, attractive, taller WM, 5'6", into books, films, serious music, nature, mutually supportive tenderness, long-term relationship. Maybe pluses: Intellectual passions? Chinese? Idealist/optimist? ☎361349

ATTRACTIVE GWM
65, 5'7", 160lbs, good health. Enjoys movies and dining out. Seeking guy with same interests for relationship. Age 50-65. ☎840475

DON'T BE ALONE
GWM, professional, 6', 175lbs, mature, excellent health, non-smoker, muscular, works out regularly, warm, affectionate, sensual, many interests in city life, travel, cooking. Seeks peer, 45+, with heart and soul for relationship. ☎822487

GWM SEEKS LONG TERM
Attractive, upbeat, outgoing, funny, spontaneous, successful Cambridge GWM seeks possibly younger guy for long term relationship. ☎820962

WORTH YOUR WHILE
Nice-looking GWM, 41, 5'10", 165lbs, brown/brown, moustache, goatee, non-smoker, loves camping, hiking, laying by a campfire, Smashing Pumpkins, movies. Seeking outdoorsy WM, 35-48, interested in talking further. ☎793174

LOVE TO TRAVEL?
Mature, thoughtful gent seeks stocky companion for good times, conversation, snuggling and sharing travel adventures. Interests include art galleries, computers, movies, P-town. ☎811529

HANDSOME GUY
Handsome, single, 52-year-old GWM, 5'10", 190lbs, well-proportioned, looking for romance and maybe more. Into theatre, dining, bars, Ben Harper. ☎811443

-GWM NEW TO AREA
Are you an honest, outgoing, physically fit GB/HPM, 25-40, looking for friendship and dating that could lead to a LTR? If you are, please call this GWPM, 36, 6'3", 210lbs. He would love to hear from you. ☎734715

NEED NEW FRIENDS?
SM, 30, 5'9", 165lbs, brown/brown, clean-shaven, loves road trips, music, working out, more. Seeking outgoing man, for casual dating, good times, friendship and maybe more. ☎784055

CHUBBY MAN
GWM, 41, 6'2", 340lbs, buzz-cut, beard, glasses, down-to-earth, easy going. Seeking SM, my age or younger, not hung-up on looks, money, style, opinions, fashion, trends, LTR. ☎900883

GOOD TIMES FOR TWO
GWM, 45, 5'7", 175lbs, muscular build, brown/blue, non-smoker, looking to hang out with GM, 40-60, for movies, holding hands, good times together. Warwick area. ☎897542

LOOKING FOR YOUNGER
GWM 50, 5'8", 200lbs, brown/blue, looking for slim, SM, 25-40, into theater, travel, dining, quiet times, the magic of Disney. Asian a plus. ☎887481

BIG BEAR WANTED
38-year-old looking for big bear, 250lbs+. I'd like to meet someone who's under 30, short in height. Let's get together and have some fun! ☎829825

BUY A BLOCK OF TIME AND SAVE UP TO 30%!

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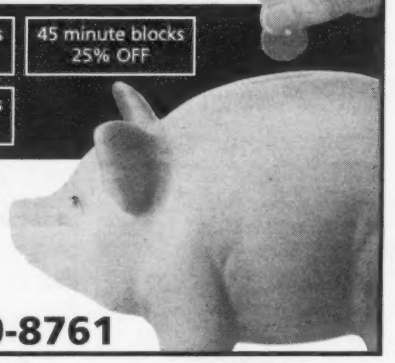

To buy a block of time, call
617-450-8761

INDIE/PUNK GUY SKS SAME
Single guy, 37, seeks another guy, 25-45, who's into music, checking out bands at the Middle East, TTs, etc. Not necessarily boyfriend hunting, but that's also a possibility. Call if interested, we'll meet up to grab a beer or whatever. ☎784851

NEW TO BOSTON & LOOKI
Very muscular, quiet, down-to-earth GBM, 43, 5'11", seeks GW/A/HM, 33-45. Interests: sports, musical theater, tv and more. Hit me up! ☎779026

WIZARD OF OZ LOVER
Upbeat GBM, 48, 6'1", 240lbs, into theater, music, dining out. Like Dorothy, I'm still dreaming of that rainbow. Seeking goal-oriented, humorous, loving GWM, 25-55, with great personality, who doesn't forget to smile, for friendship leading to relationship. Must be single. ☎719250

A HAPPY MAN
Good-looking, youthful Asian, mid-30s, 5'8", trim, healthy, attracted to smart, playful, down-to-earth men with similar build/height. Open, laid-back, love work and play—reading, movies, biking, hiking, the water, walking around Boston, traveling, letting the good things happen. ☎608392

YOUNGER SEEKS OLDER
SWM, 54, youthful, attractive, athletic, 5'10", 165lbs, brown/blue, seeks gentle, laid back, straight-acting WM, 55-75, 5'10" and under, non-smoker, for a casual relationship. ☎439810

AGE IS JUST A NUMBER
Attractive, slim GWM, 40s, 5'8", 150lbs, brown/blue, very good looking, seeks warm, understanding older man, 50+, for dining, movies, quiet times. ☎262237

SINGLE ATHLETE
44-year-old semi-pro baseball player, 5'10", 140lbs, resides in RI, strawberry-blond hair, non-smoker, looking for nice, neat, clean GH/AM, 18-28, with swimmer's build, for possible long-term relationship. ☎881355

LIKE PLAY STATION?
Native American GM, 45, 200lbs, green eyes, would like to meet bear type GWM, 46-60, who likes disco, easy listening, and dance music. ☎891160

ARE YOU MAN ENOUGH?
Attractive, discreet professional male, 5'9", 33, 195lbs, salt-n-pepper, wants athletic, tall, dark and handsome man to enjoy park walks, stargazing, astrology, puppies, cuddling on cold winter nights. Want to sweep me off my feet? Please call. Southern Maine. ☎859812

CHARMING BOSTONIAN
GM, 28, South Asian, extremely refined and refreshingly affectionate, seeks new friends for hanging out and watching British period movies with. You must be unconventional but polite, have great enthusiasm for life, and willing to explore the joys of friendship! ☎834315

DOMESTIC GOD
Handsome, clean-cut, clever, creative GWM, 5'10", 175lbs, 34, smooth muscular build, nice curves. Interests include cooking, cleaning, decorating, gardening, as well as fitness, hiking, skiing, swimming, yoga, art, architecture, more. Seeking intelligent, masculine, well-built GM with top qualities. ☎805268

FRIENDS IN FALL RIVER?
SWM, 24, likes hanging out, watching movies, so much more. If you'd like to talk, get in touch. Seeking SWM, 18-40, to get to know each other. ☎812554

w | seek | w

SEE ME
A woman with curves, 39, brown/brown, soulful, attractive, free spirit, likes Sarah, port, the beach, time well spent. ☎776771

LOOKING FOR THAT SOMEONE
SWF, 31 living in the Boston area, is looking for SWF, 26-36 who loves concerts, music, and likes to have fun. If you are interested give me a chance. ☎716408

COULD IT BE ME?
Is my soulmate out there? Outgoing GWF, 44, active both in daily life and gay/lesbian community, enjoys tennis, volleyball, bowling, cooking, movies. Searching for GF who makes my heart flutter! ☎641637

THAT SPECIAL SOMEONE
SWF, 34, brown/brown, is interested in a woman who loves to travel, dine out, and go to movies. ☎517499

GOLDEN OPPORTUNITY
SGF, 50s, seeks GF with sense of humor and gentle, kind heart for LTR. Loves animals, enjoys children. Wakefield or Stoneham area preferred. ☎864110

A LOT TO OFFER
Time for a cool change. Female law enforcement officer, 40s, Italian/Greek heritage, very attractive, artsy, seeks good old-fashioned romance with intelligent, sincere, attractive woman. The taller the better! ☎441854

PLAYFUL & FUN
Friendly, easygoing SBF, 31, no children, works hard, Cancer, loves traveling, movies. Just trying to find a similar female who likes chilling out and relaxing, going to movies, fun activities. ☎874996

AT THE END OF THE DAY
SBF, 24, Gemini, N/S, brown eyes/complexion, pre-school teacher, loves unwinding with basketball, going out, movies, seeks woman, 21-37, with similar interests. ☎861518

REST LATER
SBF, 22, Taurus, N/S, 5'3", student, likes to stay actives, enjoys comedy movies, R&B, hip-hop, seeks compatible SBF, 18-25, N/S, for fun and dating. ☎862405

SINGLE MOM
GWF, 21, smoker, enjoys reading, movies, dining out, travel. Seeking GF, 22-30, funny, attractive, honest, with similar interests, for friendship, possible LTR. ☎791835

PARTNER IN CRIME
Attractive, educated, adventurous, BF, 28, 5'8", 140lbs, with a devilish sense of humor and mind to match, loves traveling, good food, music, creativity, clubbing, Foxwoods, having fun. Seeking friendship with down-to-earth, easygoing, open-minded SF. ☎922724

ROCKER MOM
Recently separated BiWF 31, loves music, singing, the outdoors, and having a wild side. Looking for a feminine partner, 22-45, for friendship, and adventure. ☎832488

SEA GAL
Lesbian woman seeking the same. No bi-curious please. Check drama at the door. Weymouth area. ☎876159

SEEKING SOMEONE SENSUAL
27-year-old SWF enjoys music from '80s to Reggae, and trying new things. Looking for a woman, 25-33, without children, who has a lust for life. ☎893390

EYE CATCHER
36-year-old professional GWF, long blonde hair, big blue eyes, great dimples, 5'7", 125lbs, loves playing volleyball, art, music (Tracey Chapman, Annie Lenox, Sheryl Crow), dancing, dressing up. Seeking petite, long-haired femme with great smile and posit ive attitude. ☎910702

LOOKING FOR MS. RIGHT
GWPF, 40, pretty, feminine, petite, humorous, seeks feminine GWPF, 32-45, H/W proportionate, who enjoys hard working, but knows how to have fun. Let's share beaches, quiet romantic nights, fireside talks, yard dales, lazy weekend afternoons, dating, possible LTR? ☎849793

A FIRST TIME AD
Giving this a try! Hard-working, athletic GHF, 36, law enforcement officer, interested in meeting down-to-earth woman with great sense of humor. What's important to you? ☎526501

CARE 4 A DINNER DATE?
GWF, 47, 5'6", sandy blonde/blue, grown daughters, multitude of interests including animals, music, working out, walks. Looking to meet compatible, quiet, responsible GW/HF, 40-60, to enjoy life together. ☎792146

A CLASS ACT
Blue-eyed GWF, 37, paramedic, attractive, intelligent, with a good sense of humor. Following interests: pets, music, movies, shopping, day trips. Seeking GF, 30-52, feminine appearance, for friendly relationship, possible long-term. ☎533063

DREAMING OF YOU
Very attractive, 45, long walks, talks, arts, seeks sincere, no games. No x's in the heart, please be healed for a healthy start. ☎442703

LUST FOR LIFE
SWF, 27, 5'5", 120lbs, enjoys working out, trying new restaurants, live bands, anything from reggae, ska to punk, dance. Seeking mature, sensual, kind female, 25-33, with shared interests. No children. ☎893396

LOOKING FOR NEW FRIENDS
GWF, 42, down-to-earth, honest, fun, professional artist, attractive tomboy, seeks female friend, 35-45, for dinners, movies. Not into makeup drama types. I enjoy outdoors, workouts, computers, laughing, night life. You? ☎891764

FREE SPIRIT
Attractive, mature GWF, 28, 5'8", fit, N/S, D/D-free, seeks GWF, 25-41, feminine, attractive, fit, creative, outgoing, for a committed relationship. ☎484542

ADVENTUROUS SPIRIT
Outgoing, honest, fun-loving BF, medium build, dark hair/eyes, ready to face new challenges, enjoys movies, beaches, traveling, dancing, Caribbean music. Seeking outgoing, fun-loving, smart woman, 40-50, with positive outlook on life. If you're ready to let loose, call! ☎396213

WIND BENEATH MY WINGS
Attractive, non-smoking woman looking for love, romance, laughter with flexible, similar woman, 38-48, to enjoy movies, music, dinners, and long walks. If your looking for a long-term relationship, then let's go! ☎860240

CUTE TOMBOY
Shy GBF, 35, caramel complexion, hobbies include playing pool, taking long walks, watching movies at home. Looking for femme GF, 25-38, friendship first, possible long-term relationship. ☎830457

QUIET HOMEBODY
GWF, 29, 5'3", Gemini, looking to meet nice woman, to share friendship, laughs, good times, new experiences. Interests include Tori Amos, scrap-booking, dining out, spending time with friends. ☎824911

FRIENDS NEEDS
We are a 55-year-old couple who have been in Boston 2 years. Although we have many breeder friends, we long to have friends who are a solid lesbian couple like ourselves. ☎816495

ENJOY THE SEASON
GF, 43, 5'11", blonde/blue, medical professional, wants to get to know a GF, 35-51, for dining out, Christmas shopping, movies, reading, biking, beaches, tennis, theatre. Let's spend the holidays together. ☎809279

LOYAL FRIEND
Down to earth, fun-loving, attractive BF, 28, 5'9", 138lbs, loves traveling, dancing, computers, shopping, intense conversation and friendship. Seeking SF for good times, laughter, and loyal friendship. ☎756994

LOVE THE OLD SCHOOL?
Fun-loving, hard-working GBF, 32, dark-skinned, 5'4", stocky build, oldies buff, loves suspense and drama films, playing basketball, arcades, dancing, dining out. Wants to jam with GF, 33-48, for friendship which could grow and develop. ☎688540

BIRD CRAZY
Compassionate, thoughtful GF, 51, 5'3", brown/blue, loves Barbara Streisand, yard sales, attending church, watching movies, playing with birds. Seeking short, curvy female, animal lover like myself, for possible long-term relationship. ☎873247

TIRED OF DINNER FOR 1?
I am! Blue-eyed GWF, 35, brown-blonde, 5'10", 160lbs, seeks GF for friendship. Also looking to find "special someone." Am honest, loving, loyal. Love animals, outdoors, sports, movies. Take a chance! ☎807419

REDHEAD BACK FROM CALI
38-year-old GWF, 5'3", loves Italian food, "Frida", foreign films, good conversation, tennis, trips to the zoo, cozy dinners, reading, dancing. Seeking GW/HF, 30-54, to share life, cats, coffee, champagne, more. ☎699802

LEAVE IT UP TO YOU!
Athletic GF, 42, 5'2", business owner, loves dogs, cooking, having down time, walking, conversation. Would like to meet sincere, humorous GF, 24-46. Let's learn about each other. ☎652016

ECLECTIC INTERESTS
27-year-old tiny, happy lesbian passionate about where I'm going/where I am. ESL teacher at small community college, great listener and friend, enjoy being a woman. If you're passionate, don't mind a tragically unhip, yet wonderful, woman, non-smoker, non-drinker, please respond. ☎839067

THIS IS ME
Hi, I'm a non-smoking, child-free SWF, 25, just looking for a SF, 25-35, who doesn't judge and loves to have fun. ☎864237

A FRIENDLY INVITE
Outgoing, friendly, intelligent HF, 24, 5'2", 110lbs, long brown hair, hazel eyes, likes dancing, shopping, going out for drinks. Seeking fun-loving, honest, outgoing female, 21-30, to start off as friends. ☎837913

LOOKIN FOR SUM ONE IN MA
She has to like death metal as well as heavy metal. Oh, and I'm a 19-year-old BiBF. ☎812242

I WANNA BE DOWN...
Petite, trim female, 23, 5', brunette, toasted almond eyes, bold, talkative, smart, well-rounded, likes keeping my balance between work, study, and playtime. Seeking feminine, petite honey with appetite for decadence. ☎868574

f | seek | f

EXPLORATION & ADVENTURE
Tall, open-minded BBW, 32, loves rock music! Seeks same for a special friendship. Conversation, laughter, live rock concerts, art, coffee houses, relaxation and occasional mayhem. ☎865571

I SPY

KIMBERLY @ JER NEY
Kimberly from Barnstable and the South End, you left something very important at the Ritz Carlton's Jerney. Please contact bartender Dave when you can. ☎813040

MIDNIGHT MOVIE
@ Coolidge Corner 1/17. I was with my girlfriends, black skirt with leg warmers. You sat behind me. Were you throwing popcorn at me??? If you wanted my attention, you most certainly got it. So what's up? ☎894888

FREEPORT 12/31
Freeport Dunkin Donuts 12/3103, 10:15. You were driving a black SUV, I was driving a sliver SUV behind you. I couldn't take my eyes off you. I took in all the hints you gave out but I was just stunned. ☎873173

FROG POND 12/29 3PM
You were skating with your son, and had matching red gloves and hats. I was with my son as well, both prone to falling. I wanted to know: are you a single parent too? ☎863264

JANE@ DAVIS STARBUCKS
We met Sat. after Christmas, spoke over eggnog lattes, exchanged numbers. Help, I lost your number and never heard from you! Please call Bill. ☎863278

I SAW YOU
at the CVS on Congress St. by MECA. We both reached for the last issue of Newsweek and had a brief conversation about needing flu shots. Want to go together?! ☎877903

SINGLES LINGO

M = Male	J = Jewish
F = Female	C = Christian
S = Single	D/D-free = Drug + Disease Free
D = Divorced	WLTM = Would Like To Meet
Wi = Widowed	
G = Gay	
Bi = Bisexual	
W = White	JUST CONNECTED = These advertisers have met that special someone
B = African American/Black	
H = Hispanic	
A = Asian	

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Women Seeking Men

A SPECIAL LADY
seeks a mature prof. SWM who likes dinners, private modeling & massage from a sexy SBF 28, ex model and mutual benefits. ☎4547 (exp 4/15)

ARE U CURIOUS?
Need to be trained by an experienced tall dominatrix. Discreet finacially secure gentleman only. On your knees and call me.☎4081 (exp 5/1)

Attractive, sexy, horny, white brunette with large breasts and a hot mouth seeks tall, dark, toned, handsome, WM that is smart, sane, kind-hearted and willing to do what I want! I enjoy spanking, wrestling, oral, porn and french kissing. ☎4367 (exp:03/15/04)

ORAL

Attractive SWF, 32, 5'5", brunette, nice body, 34C. Seeks SWM, 30+, for reciprocal oral fun, possible LTR. ☎4089 (exp:03/01/04)

Back From Heaven
Im ready for anything!So let's stir up some fun.Call me and they'll never let us through the gates.Discreet financially Secure gentlemen only.☎2931(exp:5/13/04)

BACKDOOR BABE
SWF, 29, seeks straight men, 25-50, with average sized equipment that enjoy giving anal. I have a very cute butt and C-cup tits. Must be clean, D/D free and straight (no bisexuals or tranny lovers). ☎4252 (exp:03/01/04)

BIG BEAUTIFUL BLACK FEMALE
Large SBF, 30, very voluptuous, seeking SWM, 20-40, for wild, crazy, experimental sex. No strings attached. ☎4223 (exp:03/15/04)

BLUE ROSE SEEKING SAME
Dionysian woman, 25, red hair, seeks spiritual, loving Dom male for sensation play, energy play, bondage, D/s and perhaps a nice hot tub..☎4408 (exp:03/19/04)

BRIEF ENCOUNTERS
Gorguous brunette, very sensual, likes to mountain bike, seeks finacially secure gentleman only. Very accomdating.☎3628 (exp. 4/1)

COCOA SENSATION
I am a statuesque SBF, 27, 6'2", with beautiful long legs. I am outgoing, inventive and fun and I love to both watch and play. I would like to meet a tall, fun, flirty guy with a nice bod, 25-35, race unimportant. ☎4450 (exp:03/19/04)

COME GET A TASTE
Smart, open-minded girl looking to see who bites! 31 yr old redhead with a fiery temper and cutting sense of humor seeks honest, adventurous, confident male. ☎4426 (exp:03/19/04)

Daytime Delights
My husband is at work and I'm ready to play. Discreet financially secure gentlemen needed to make my day!☎2898(exp:4/15/04)

GIRL OF ADVENTURE...
...seeks wild journey! Sexy, spontanteous 34 yr old SWF seeks spiritual, creative, witty, charismatic male, 30-40, for all manner of kink. Cross dressers welcome. ☎4421 (exp:03/19/04)

HOME ALONE
My husband works long hours and is away a lot. I think he's having an affair. I feel neglected and have needs that aren't being satisfied. I've had enough of watching porn and playing with myself whilst he's off gallivanting. If you have some free time and would like to spend it with a hot and horny housewife then leave me a message. Make me feel like a woman again.☎4253 (exp:03/01/04)

INDULGE MY FANTASY
You come to my place dressed as a workman. You are a big guy with dirty hands. I offer you coffee. You grab me and carry me to the bedroom where you have your way with me. We don't really speak. You leave and we never see each other again. To schedule my service appointment leave me a message.☎4254 (exp:03/01/04)

IS IT YOU?
I am seeking a mature respectful gentleman, generous in nature. I am a bi, pretty, shapely female early 30's for mutually understanding relationship. Sincere replies only.☎4295 (exp. 3/15)

LET'S PLAY FOOTSIE
26-year-old, blue-eyed, erotic vixen, 5'7", fantasizes about stroking a man with my feet in stockings. You should be tall, erotic, serious about play, with large hands. ☎4479 (exp. 3/19/04)

MATURE SENSUOUS DOMME
Hot dominant SWF, 53, brown/green, great tits. Seeking tall, flirty guys with nice eyes, special consideration for beards. Experienced in bondage, D/s, S&M. Let me tease you. ☎4409 (exp:03/19/04)

Mediterranean Beauty
40, privately schooled, world traveled, exquisitely attired, very passionate seeks assistance from affluent erudite gentleman of upscale calibre who seeks mutually rewarding relationship. ☎3780 (exp. 3/15)

OHH LA LA
Sexy black barbie doll looking for a discrete sexual encounter. 38DD, 24, 34. Ebony brown skin with a soft satiny touch. Looking to have some fun. ☎4522 (exp:2/15/04)

SARDONIC SWEETIE PIE
27-year-old redhead with big brown eyes, giant natural breasts, and a desire to please you. Please be a smart, literate geek who wears leather, likes cats, into D/s, spanking, anal and oral. I just want to make you happy! ☎4467 (exp. 3/19/04)

Sasha
Wet and sassy. I am bright, sexy and fun. Love to travel, looking for some exciting discreet gentlemen for a private rendezvous.☎2900(exp:4/15/04)

SASSY, SEXY WOMEN SEEKS...
tall clean serious male, 30-55, race open, for D/s and safe oral fantasy. I am 5'8", blonde/blue, sexy and smart. No smokers please. ☎4431 (exp:03/19/04)

Save The Best For Last
Tall, light, skin w/famous resemblance!Ready to Rock your World.Call me for some discreet encounters!☎2930(exp:5/13/04)

SEASIDE PRINCESS
Are you a man who is confident with his sexuality? If so, I am a sweet attractive SWF in my early 30's (not into swinging) who is looking for a like-minded SWM 32-52 for yr round oceanside parking while we enjoy the soothing sounds of the ocean (while others watch sometimes). Serious inquiries only. Sincere replies only. All responses will be answered. Not into smokers, piercings, tattoos, please be d/d free ☎4089 (exp 4/1)

SEEKING FUN & ADVENTURE
Hot, steamy, passionate 32-year-old female with voluptuous 36C chest wants well-toned, muscular, adventurous WM, 25+ for erotic adventures in role play, spanking, exhibitionism, and D/s. ☎4464 (exp. 3/19/04)

SEXY LIL SUB GIRL
Sexy lil sub girl, 23, new to D/s, sweet, naive and naughty, 5', green-blue eyes, blonde. In search of sexy Dom who is experienced and genuine, 23-30, 6'+. ☎4483 (exp. 3/19/04)

SEXY, TALL, SINGLE
Kinky, fun SWF, 32, 5'9", brown hair, blue eyes, great breasts. Seeking tall, built, honest guy into BDSM, torture, D/s and kink. ☎4416 (exp:03/19/04)

Sweet and Sexy
Attractive, young blonde with long legs. Love to have fun and travel.Seeks financially secure gentlemen for mutually beneficial relationship☎2899(exp:4/15/04)

SWEET, SEXY NYMPHO
Sexy, dark-eyed Hispanic female, 25, 5'5", with "anything goes" policy. Into spankings, tickling, toys and more. If you're a tall, wild, attractive man who's very oral and thinks he can keep up, let me fulfil your fantasies. ☎4478 (exp. 3/19/04)

SWEETEST TABOO
SBF, 25, gorgeous lips and thighs, open to anything and very adventurous. Looking to expand my experience and horizons. I enjoy oral and voyeurism. ☎4430 (exp:03/19/04)

Teach Me Tonight, Please
Are you a sexually dominant man with powerful hands and an intuitive approach to BDSM? Because of my strength and independence, my surrender is especially intense. Please be experienced, competent, single and progressive. I'm 50+ and hungry to learn true pleasure. 3480 (exp. 4/1)

THE THINGS I CAN DO WITH MY LEGS
Frisky, open-minded female, 27, 5'10", with great legs, seeks tall and toned woman into spanking, bondage and role play. Make your fantasy come true. ☎4474 (exp. 3/19)

TWISTED GODDESS
Submissive males will kneel and worship my exquisite feet. If you are naughty I will tease you beyond your wildest NIGHTMARES. Face diabolic sensual torment designed to drive you to utter madness.☎3616 (exp 4/1)

VORACIOUS PARTY GIRL
Sexy self proclaimed nympho, 27, blonde / blue. Men just can't seem to keep up with my unquenchable sexual appetite. I think about sex constantly. So if you are up for some no strings discreet fun (no jealous, possessive types please) then leave me a message. ☎4251 (exp:03/01/04)

YOU 'CANNOT' IMAGINE
Creative, spontaneous SWF, 31, brown hair and eyes, seeks serious, sexy, honest SWM, 31-41, 5'7"+, that is romantic and enjoys role play and dirty talk. ☎4451 (exp:03/19/04)

Men Seeking Women

3 HOLE GIRL
SWM, 34, D/D free looking for discreet encounters in the evening. Must be willing to experience 3 holes of pleasure. Metro Boston West ☎4550 (exp 4/1)

ASIAN PRINCESS
Very fit WM 41, looking for a very beautiful, seductive Asian woman to worship on a semi-regular basis. All replies answered.☎4555 (exp 3/15)

Attractive, fit, recently divorced WM, 42, too soon for commited relationship seeks no strings, respectful, passionate playtime w/intelligent fun, clean and fit female.☎4552 (exp. 3/15)

1ST TIMER

AVERAGE JOE
WM, early 50's, average looks looking for an average female (20-50), race not important for discreet daytime encounters. No strings attached. Prefer No shore area.☎4548 (exp 3/15)

BARE BOTTOM
Well-traveled, ivy-educated WM, 45, seeks mature, imaginative, mischievous lady with a penchant for erotic spankings. I fancy humor, singularity, and the edges of life. You should be proper and sane but spirited and romantic, with a willingness to share your secrets and bare your proud,pretty bottom to a trusting experienced hand. ☎8981 (exp: (2/01)

CEO's COMPANION
MWM, 40 yo, 6'0, 185lbs, successful, romantic, extremely passionate. Seeeking a beautiful woman for a mutually beneficial relationship.☎4090 (exp 3/15)

COLONEL ANGUS
In Anelli's evil empire. Your wish is my command.Neri.4266(exp:02/27)

D/s RELATIONSHIP
START OVER. WANTED: unattached, emotionally available compliant female. Age, race, looks secondary. Can you travel No. of Boston? Normal appearing relationship to your friends and family. Gently dominate WM good looking, strong, young 60, N/S, D&D free, 6" 215, likes good food, plays, movies, motor-homing, mountains/beach, bubbling brookes. Will consider your needs & boundaries. Training emphasizes fellatio, and satisfying my every desire and whim no matter how kinky. No financial assistance.☎4298

EASY GOING GOOD GUY
SWM, 42, 5'9, 190 lbs.Seeking pretty WSF 30-35 for ltr.Likes to dine out, travel, sports, quiet evenings at home. For cuddling and some love.Must be D/D free and n/s.☎4582(exp:3/5)

GENEROUS
Good looking WM invites you to watch me masturbate.☎4556 (exp 3/15)

HANDSOME & WEALTHY
SWM 45, Well Endowed from lower So, Maine seeks F single/married or couples for discreet fun encounters. Let's talk. You will be glad you called guaranteed.☎4297 (exp 3/15)

Highway Man
WM d/d free, decent looking, dirty blonde, blue, lean and tone wanting in shape women 18-40 to enjoy anal. Always a gentlemen, you're in control. ☎4557 exp: 3/26

ISO SEXY SMOKER
SWPM, 42, seeking adventurous female friend. Indulge my strong appreciation for women in leather who smoke. It would be my pleasure to light your long white cigarette as you relax wearing black leather gloves, outfits, high heeled boots, etc. Humor and fun attitude a must. Age unimportant, maturity a plus.☎4583(exp:2/27)

FOR WOMEN ONLY
If you're a discriminating woman who craves passionate kisses and gentle caresses, enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on...: I'm a handsome (will e-mail photo), clean-cut, disease free, intelligent, professionally educated and employed SWM (34, 5'11", 180lbs, black/hazel) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/intructions. No drugs/smokers. Greater Boston/Metrowest. PLEASE: Serious replies only!☎8803 (exp 07/04

LOVER FRIEND
MWM, 49, 5'4, 160 lbs. Successful business owner. Seeks submissive miss 18-50 for weekly get togethers. Short skirts, spankings a plus. Attitude more important than looks. Mutually rewarding. Limits respected. LTR possible. S.E. Mass. Northern RI.☎4581(exp:3/19)

MATURE?
tall trim WM sks F 55-60 for exotic adventures. Race unimportant. N/S D&D free a must. ☎4288 (exp 3/1)

R U A CTEASE?
Submissive, SWM, seeks a sexy cold hearted teaser for endless games of denial & humiliation. Let me work for you while you work me up . Be bossy, confident in RI. area.☎4579(exp:03/05)

SEEKING NICE HANDS
SWM, 35, attractive, easygoing, generous, financially secure, not ready for a relationship seeks nice massage on occasion, worth a call. Greater Portland. ☎4639 (exp: 3/1/04)

WANTED FEMALE SLAVE
40, DWM, 6', 220 lbs. brown/blue, activities enjoyed boating, hiking, trips, theater and laughing. With 15 yrs experience in BD/SM. Seeks SF slave with similar interests. Slim to medium build with few limits. Looking to have fun or LTR with right one.☎4263(exp:2/27)

BOUND IN MASS
GWM, 35, seeking LTR with a kinky, masculine top. Looking to be a boi not a slave. HIV-, D/D-free, N/S. ☎4459 (exp. 3/19)

Gay male couple seeks a houseboy/slave to serve in our home. Duties would include maintaining our home and submitting to BDSM/kink play. All boys 20-40, who are H/W proportionate apply. ☎4462 (exp. 3/19/04)

GWM, 42, in shape, squeaky clean, professional seeks well hung straight man, 18-40, who craves deep oral on a regular basis. Discreet. XXX videos. My Place.☎3735(exp:03/05)

HAVE IT YOUR WAY
At your place daytime. Handsome, mature bi/WM professional welcomes you & your special desires. Lingerie and fem men get very special attention.☎2594 (exp 4/1)

HEADMASTER WANTED
Part-time position exists in metro-west area. Candidate must have hands on experience with good oral communication skills. ☎4501 (exp:03/19/04)

HUNGRY AND OPEN
Passionate, non judgemental WM, 40, seeks honest, D/D free playmates for some bondage, leather, fetishes and especially anal sessions. I am good with my lips and enjoy vanilla/regular sex. Ask before thinking I won't say yes! Please no married unless partner is okay w/it. ☎4439 (exp:03/19/04)

NEWBIE
GWM, 30, into light SM/BD seeking masculine male, up to 32, average build to toned, versatile. Newbie for newbie. ☎4428 (exp:03/19/04)

NH SLAVE RETREAT
for in shape men, 18-50. Top and bottom male couple will host one or more slave trainees for weekend or longer. Excellent indoor and outdoor dungeon facilities. Safe, sane and consensual. ☎4415 (exp:03/19/04)

Sit back and relax. MBIWM, 41, 5'6", 170, seeks men who want to be orally serviced. Boston area, your place, days.☎4097 (exp 3/1)

Women Seeking Women

Are you a seductive and dark female who's not completely brutal? Long dark-haired WF, 23, 5'4", gorgeous breasts and eyes, into vampires, domination, sensual biting, wants fun, clean female playmate to join me and friend. ☎4475 (exp. 3/19)

COLLEGE GIRL
Tall, spontaneous redhead, 21, curvy seeking tall, friendly, smart female, 20-30. Into oral, spanking and toys. ☎4435 (exp:03/19/04)

CUTE LIL SUBBIE GRRRL SEEKS MISTRESS
Obedient 19 yr old sub grrrl with beautiful dark green eyes and short black hair seeks intelligent, dominant mistress, 25-35, to administer spankings and for puppy play. ☎4427 (exp:03/19/04)

GOT KAMA SUTRA?
Black and Native American GF, 42, bottom, feisty, fun, adventuresome, into leather, spanking, B&D, D/s, desires fun, safe encounters with toned, curvy woman. ☎4482 (exp 3/19)

Hot, extremely sexual 20-year-old sub with blue eyes, blonde dreadlocks and nipple rings. Call if you're a dominant, loving, caring woman into SM play, bondage, fetish, spanking. ☎4484 (exp 3/19)

OPEN-MINDED
Black female, late 20s, non-smoker, non-drinker, d/d free, looking for hispanic or white female, preferably in late 20s also, open-minded, looking for friendship first, no strings attched relationship. Must be open-minded sexually. Prefer B or C cup breasts. In Boston area. Just looking to have some fun and friendship! ☎4503 (exp:03/19/04)

PLUS-SIZED BIF SKS HOT BIF
Hot and horny, voulptuous,blonde BiF, 40s, desires hot sex on cold winter nights with sexy BiF with large breasts. Must be discreet. ☎4500 (exp:03/19/04)

REDHEAD SEEKS KINK
Sexy SWF, 26, red hair / blue eyes, in search of kind, adventurous, honest female, 21-35, with full lips and beautiful breasts. Interested in light bondage. ☎4444 (exp:03/19/04)

Couples

BI MALE FOR COUPLE
Attractive, clean, safe, well endowed bi male seeks couple, man & woman, or dominant female for safe adventurous erotic fun.☎3168 (exp 3/1)

BiBM, 45, 200lbs, into massage, nudity, photos, group scenes. Seeks intimate friendships with bi couples, females, and select males into relaxed erotic activity. Discretion assured and expected. No druggies or smokers. ☎4458 (exp. 3/19/04)

BONDAGE BONDAGE BONDAGE!
Kinky adventurous twenty-something couple seek others to join us, must be 21+, open, honest, safe into power struggles and bondage. ☎4436 (exp:03/19/04)

BREAK US IN
Novice couple ready for fun and adventure with hot, adventurous white females, 20s. He's 37, 6', brown/brown, she's 28, 5'3", black/brown, both white, attractive, and ready for anything. 3some, 4some, exhibitionism, voyeurism. We're open to you. ☎4460 (exp. 3/19/04)

COUPLE SEEKS BI FEMALE
WM, 35, 5'8", and WF, 33, 5'9", fantasizes about sex in strange places with BiF. Long staying power, want to experiment with public sex, especially photo booths. ☎4465 (exp. 3/19/04)

COUPLE SEEKING 1ST TIME
We are seeking a fun, outgoing, clean, discreet, D/D free couple or woman for 1st time into this lifestyle. He's 33, 6', brown/green and she's 25, 5'10", brown/blue. ☎4449 (exp:03/19/04)

COUPLES
and single women: Thought about swinging but not sure? Friday & Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance atmosphere. No pressure- just terrific people. ☎5100 (exp: 8/01)

DISCREET AFFAIR
Classy Married 40 5-9"-178 prof/educated, hot, D/D free, fun. Seeking Females (pref married), couples, for discreet affairs (pref weekdays). Age/race open. Discretion assured. No escorts or money exchange. ☎4566 (exp 4/1)

Free Adult Parties. small intimate home located 45 min west of Boston/45 min NW of Prov. Couples and single women invited. N/S, casual and sensual atmosphere. ☎8258 (exp 5/1)

FUN, YOUNG COUPLE
Laid back, attractive couple, early 30s, seek open and honest, emotionally stable female or couple for swapping, friendship and fun times. Relatively new to this. He's 6', brown hair, piercing eyes. She's 5'6", green eyes with a cute butt that likes to be spanked. We like toys but not into S&M, etc. Southern Maine, so you should be local or willing to travel. ☎4320 (exp:02/01/04)

HOT CANDLE WAX
Hispanic female, 30, 5'3", brunette, and Caucasian male, 35, 5'9", blue eyes, seek singles or couples, 30-45, into role play, exhibitionism, candle wax, and voyeurism. Catch us if you can. ☎4456 (exp. 3/19/04)

HOT COUPLE 4 BIG FUN
WM, 34, 6'4", brown/blue, 9"+, and WF, 34, 5'4", brown/brown, 36C. We are sultry, intense, open to try anything once. MFM, FMF, big breasts for him, well-hung guys for her. Please be clean, D/D-free, good stamina. ☎4476 (exp. 3/19/04)

HOT ITALIAN SAUSAGE
WM in 30's seeking submissive bi or straight females & couples for kinky playtoys and more. Race unimportant. Available days & some evenings.☎3775 (exp. 3/15)

LEVEL OF EXPERTISE?
He's 42, 5'6", WM with green eyes. She's 30, 5'1", WF with blue eyes. Open to many types of expert play, swapping, group, toys, especially exhibitionism. You can never have too many friends! ☎4470 (exp. 3/19/04)

LOOKING TO EXPLORE NEW ADVENTURES
MWC seek fun loving, honest, dominant others to join us for bondage, role play, and S&M. She's 39, 5'6", brown hair / eyes and multi-orgasmic. He's 44, 6' and blonde/blue. ☎4411 (exp:03/19/04)

LOVING NH COUPLE LOOKING FOR OTHERS
New to this MWC, early 40s, looking for others that are flirty, fun loving, honest and discreet for group sexual activities. We only play together! ☎4441 (exp:03/19/04)

MAINE COUPLE
Open-minded couple looking for fetish couples for friends and playmates. We can host in Maine. ☎4448 (exp:03/19/04)

MARRIED AND SWING
Married black couple, late 20's, open-minded, seek toned, bi-curious male for threesome. ☎4429 (exp:03/19/04)

Married couple, 50's. Like to play? She has a great body. Likes to use her many talents. Loves well hung men. Into oral. We are relaxed and easy going occasional video if desired. Husband watches only. Come over and let's play.☎4271(exp:2/20)

PATIENTLY WAITING
Seductive, sensual couple in great shape and health seek bi-sexual men and women, 25+, and cross dressers for role play, oral, anal and spankings. Must be drug and alcohol free. ☎4438 (exp:03/19/04)

Seductive couple would like to add a bisexual female for threesome fun. Both physically fit, she loves role play, anal, toys, high heels. You be BiF, 30s, tall and toned, C/D cup. Shaved, pierced tongue a plus. ☎4461 (exp. 3/19)

SEEK FEMALE THIRD
Very attractive young couple, good looking with great bodies, always wanted a 3some with another beautiful, fit, clean female (19-25 yrs). She is adorable and women love her, she's 21, mulatto/hispanic, petite with brown hair/eyes. He's white, blonde/blue, 26 yrs. Must be D/D free. ☎4453 (exp:03/19/04)

★★★★★
SEEKING COUPLE
SWM, 6 ft, 47, 165 lbs, brown hair/green eyes, neat, clean and discreet. Seeks couple for friendship and intimate encounters.☎4588 (exp: 3/3)

SIZE DOES MATTER
MWM, looking for couples that would like to have some fun and excitement. I am 5'10, 175 lbs. good size + great stamina.Very clean, discreet and easy going. She will be satisfied.☎4580(exp:4/9)

TANTRIC COUPLE SEEKING
Tantric BDSM couple - male dom, female switch looking for male switch to sub to one or both partners. Must have knowledge of Thelema, vamperism, and edge play. ☎4406 (exp:03/19/04)

Think it'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's.☎8464 (exp 8/15/04)

WHITE SLAVE COUPLE
Kinky willing white couple, early 20s, seek healthy women to serve. Very experienced in all variety of kink, scat is a turn on. ☎4412 (exp:03/19/04)

YOUNG COUPLE SEEK THIRD
We are seeking a toned, adventurous third, 21+ with a good sense of humor to join us. He's 20, 6'1" with blue eyes and she's 26, 5'5" with red hair. We enjoy oral, anal, role play, spanking and more. ☎4440 (exp:03/19/04)

What's Your Pleasure

A MAN TO SHARE
I'm giving my very handsome 39 y/o boyfriend of 14 years permission to play w/ a special woman or couple w/ straight male. He's 5'11", 195 lbs, bi/br, educated, witty, clean, discreet, well-endowed and has an unbelievable tongue. All responses answered. Upper Cape. ☎4368 (exp:03/15/04)

BERKSHIRE TGIRL SEEKS FRIENDS
Berkshire TGirl seeking friends. Enjoy dressing with slim t-girls. I'm 5'9" and 160lbs and enjoy all things TG. ☎4499 (exp:03/19/04)

BLACK MAGIC
Couple seek tall, hung, black male, 21-40, for woman to play with. Must be D/D free, non-smoker, super clean and discreet. She is 31, 5'4", red hair, green eyes, attractive. He's 46, 6', good looking and in shape. Young, inexperienced men welcome. ☎4525 (exp:03/19/04)

DAD SEEKS SON
Providence area GWM 52 seeks nice guy under 25 for mutually rewarding relationship. ☎8682(exp:04/09/04)

DOMINANT SENSUALIST SEEKS TOY
Controlling, occult loving, Scorpio domme, 27, 5'8", green eyes. Seeking androgynous, slim men and curvy, sensual women to serve me (ages 21-40). From weekend play to 24/7, all is possible. ☎4423 (exp:03/19/04)

EXPERIENCED DUNGEONMASTER
Safe, sane, dominant, imaginative Dungeonmaster, 46, 5'10", seeks couples with submissive female willing to accept training. ☎4472 (exp. 3/19)

GUYS SPANKED
by Dad, 48, over my knee, in your white t-shirt and athletic socks.☎7513 (exp 4/1)

HANDFUL OF FUN
Sit back. Have a beer, watch XXX videos, while an attractive WM strokes you for pleasure. Central MASS/RI area.☎1734 (exp: 5/01/04)

HOT YOUNG DOMME
Strict, sexy, young, sadistic 19-year-old domme, turn-ons include BD/SM, foot fetishes, humiliation, verbal abuse, CBT, cross-dressing. Seeking subs to worship my body and my mind. ☎4463 (exp. 3/19/04)

NEWPORT TG
Gender fluid attractive looking for lady like friends who love fashion and beauty. For girls talk.☎4574(exp:3/05)

OPEN MALE FOR FUN
Sensual, easy going, versatile, strong SWM, 40, height/weight proportionate. Seeking couples, 30+, you set limits. Leg and foot fetish; enjoy lingerie. ☎4417 (exp:03/19/04)

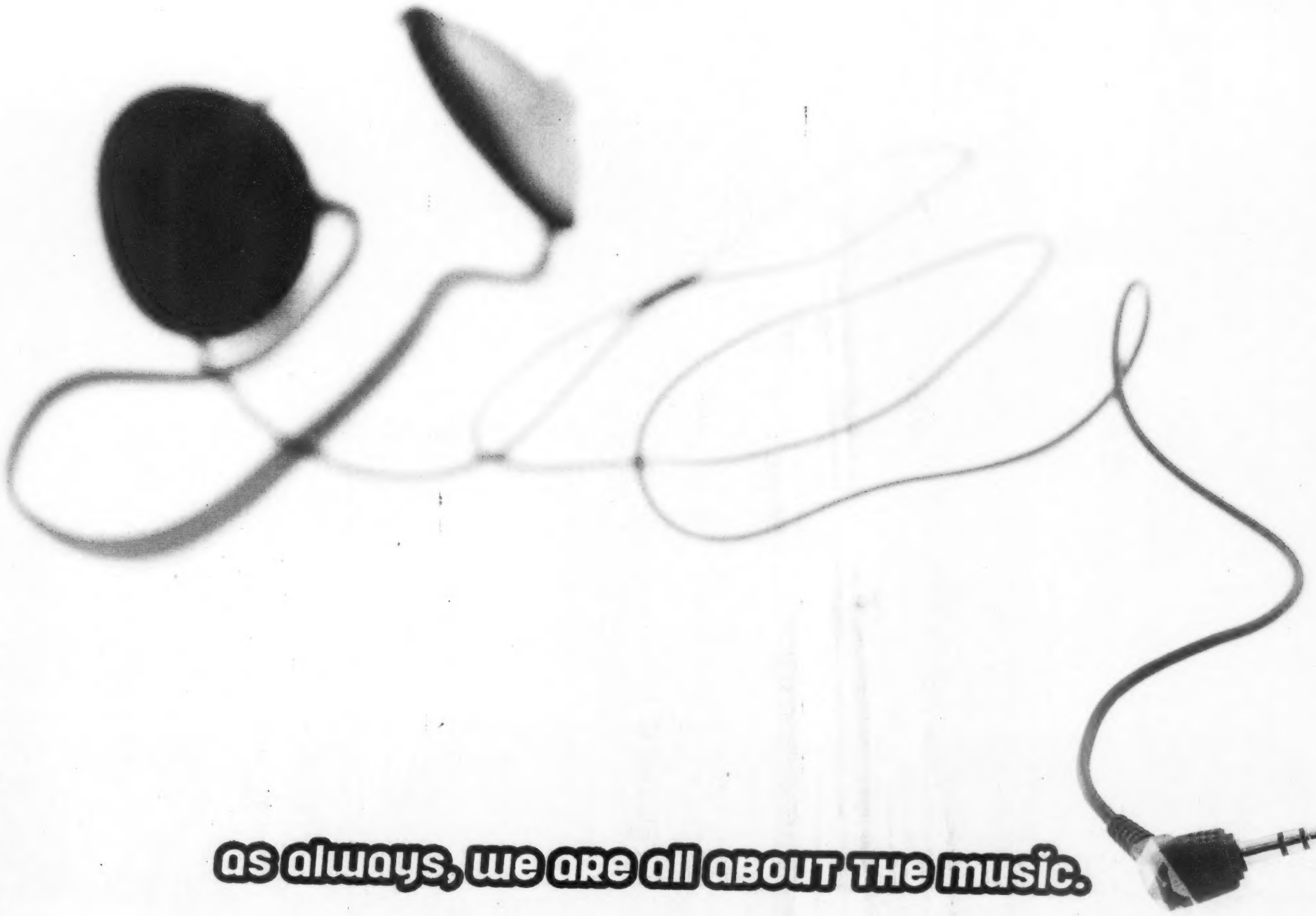
PRETTY IN PINK
WM, enjoys femmine side. Looking for creative understanding women who enjoy fashion and beauty and loves to shop.☎4575(exp:3/05)

READY FOR ME?
BWM seeking attractive transsexuals, bi men, and freaky women, to break in my tight virgin ass. I am looking for d/d free people who want to have a gangbang and / or orgy. I want to host this party at a hotel in boston at later time in 2004, a picture will get mine in return. This is for real and is a fantasy that needs fulfilling, more people the better, couples and females also wanted esp TS. ☎4323 (exp:02/15/03)

REWARDS FOR YOUR HUGE ENDOWMENT
If you're straight with eight inches plus and you would like to kick back and enjoy straight videos while an expert oralist pleasures you. No reciprocation. Discretion assured. YOU MUST HAVE EIGHT INCHES PLUS. Generous for your time ☎4187 (exp 5/21)

Sub WM, 45 yrs, blonde hair, blue eyes. Looking to be tied up by a male. Looks / age not important. ☎4410 (exp:03/19/04)

WATCH ME WATCH YOU
If you are hot, sexy and adventurous my beautiful blue eyes want to watch you play. I am a voyeuristic WF, 34, 5'2". If you like to be watched then please leave me a message. ☎4437 (exp: 03/19/04)



Jet
The Cure
Offspring
Depeche Mode
Blink 182
REM
The White Stripes
Lemonheads
Sublime
Red Hot Chili Peppers
The Strokes
The Smiths
Interpol
Dashboard Confessional
The Pixies
Coldplay
U2
Jimmy Eat World
Radiohead
Ramones
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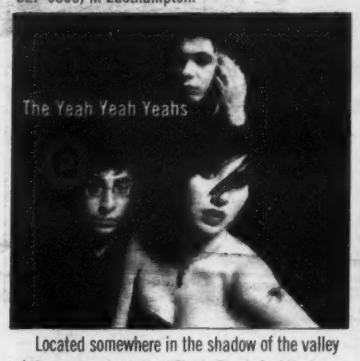
NEW ENGLAND POP LIFE

road tripping

"It's okay," the **Yeah Yeah Yeahs** posted on their Web site recently, "we didn't think we would win the Grammy anyway." Yes, Best Alternative Album went, as we expected, to the White Stripes, even as Meg's furious drumming and spaghetti-strap top seemed on the verge of creating another Janet moment. But thanks to the Grammy nod — not to mention a very respectable fifth-place finish in the *Village Voice*'s annual Pazz & Jop critics' round-up and Karen O's brilliant performance in the video for "Maps," the stealth hit on the YYY's 10-month-old *Fever To Tell* (Interscope) — the band are hitting the road once more. They'll kick off a tour Monday at Lupo's at the Strand (401-331-5876) in Providence.

Boyskout, the latest all-girl post-punk band out of San Francisco, have a lacerating debut, *School of Etiquette*, just out on Alive/Bomp that marries dark synth stabs to razor-wire guitars and à Bauhaus-ish gothic chill — it's part riot-grrrl vampire flick, part prison-gang jailbreak. We're hoping they'll drag out their "Girl on Girl," which includes a brief detour into Peggy Lee's louche-wastrel classic "Is That All There Is?", when they make a rare East Coast appearance Friday at Flywheel (413-527-9800) in Easthampton.



Located somewhere in the shadow of the valley of the unrepentant, the "Ska Is Dead: And You're Next!" tour brings defiant holdouts **Catch 22**, **Mustard Plug**, **Big D and the Kids Table**, the **Planet Smashers**, and **Stray Bullets** to the Palladium (800-477-6849) in Worcester on Friday. And surely that tour's title is a subject the **Skatalites** would have something to say about; the legendary Jamaican outfit is celebrating its 40th anniversary with a tour that hits the Middle East (617-864-EAST) in Cambridge on Wednesday.

Hatebreed frontman and *Headbangers Ball* host Jamey Jasta's Connecticut hardcore label Stillborn Records hosts a showcase to celebrate the release of **With Honor**'s new *Heart Means Everything* at Toad's Place (203-562-5589) in New Haven on Sunday; **100 Demons** open. And major-label metalcore luminaries **Poison the Well** are at the Webster Theater (860-525-5553) in Hartford on Saturday.

Back among the living, Tufts alums **Guster** are at the Calvin Theater (413-584-1444) in Northampton tonight (February 19) and at Assumption College (888-882-7786) in Worcester on Friday. Multi-platinum popera heartthrob **Josh Groban** is at the Wang Theatre (800-477-7400) in Boston for a sold-out show on Tuesday and at the Merrill Auditorium (207-842-0800) in Portland on Wednesday. And New Orleans's **Dirty Dozen Brass Band** makes its annual Mardi Gras swing through New England with gigs Friday at Higher Ground (802-654-8888) in Winooski, Vermont; Saturday at Harpers Ferry (617-254-9743) in Allston; Wednesday at the Iron Horse (413-584-0610) in Northampton; and next Thursday, February 26, at the Narrows Center for the Arts (508-324-1926) in Fall River.

— Carly Carioli

MONDAY: There's no doubting what'll be on the audience's mind when the Von Bondies' Jason Stollsteimer belts out, in his gamy near-falsetto, "I'm a broken man/This here's my broken band/From a broken land/Called Detroit City/There's no blood on these hands." But in fact that line, from the Bondies' Sire/Warner Bros. debut, *Pawn Shoppe Heart*, was recorded well before the barroom brawl in which Stollsteimer got his face rearranged by ex-pal Jack White, who'd produced his band's 2001 debut, *Lack of Communication* (Sympathy for the Record Industry). The good news is that *Pawn Shoppe Heart* proves the Bondies aren't just a black eye on Jack's résumé: former Modern Lover/Talking Head Jerry Harrison has beefed and buffed up their Motor City grime into a classic rivet-spitting rock-and-roll rumble that's got less in common with the White Stripes than with Link Wray and Slash Records–era LA punk. They're at the Middle East, 480 Massachusetts Avenue in Central Square, with *CMJ* cover boys Runner and the Thermodynamics and post-garage operatives the Count Me Outs; call (617) 864-EAST.

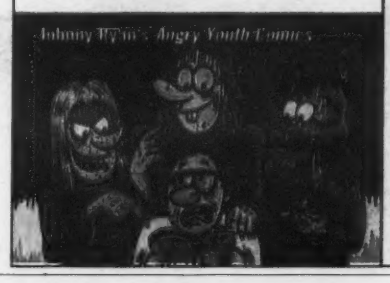
The Von Bondies

▲ Communication breakdown

PICKS of THE WEEK

Comic relief ▼

TUESDAY: Comics, by their nature, are mass-produced facsimiles. But those drawings have to come from somewhere, and an up-close glance at an original drawing board reveals the intimate details — blue pencil peeking out from under etched black lines, glistening swaths of white-out on the matte of the page — that reproductions mask. In his second annual "Comix As Art" exhibit, collector Bob Cronin opens his trove of original works by Chris Ware, Jim Woodring, Los Bros Hernandez, *American Splendor*'s Harvey Pekar, Peter Bagge, and many more, including this portrait of Cronin drawn by *Angry Youth Comics* creator Johnny Ryan. (Some items are available for purchase.) The show is up at Zeitgeist Gallery, 1353 Cambridge Street in Inman Square, through March 7, with a reception February 28; call (617) 876-6060.



Dead Cat Bounce

▲ Meow mix

TUESDAY: With four saxophones in front of bass and drums, Dead Cat Bounce can conjure a little big band or the World Saxophone Quartet with a rhythm section. Over the years, DCB's leader Matt Steckler's writing has become ever more adept — mixing and matching ensemble textures, juggling rhythms and contrapuntal melodies. And he's still got a knack for Mingus-like grit. Dead Cat Bounce, with Steckler and fellow saxophonists Jason Hunter, Charlie Kohlhase, and Felipe Salles plus bassist Arie Werbouck and drummer Bill Carbone, are celebrating the release of *Home Speaks to the Wandering* (Innova) at the Regattabar in the Charles Hotel, 1 Bennett Street in Harvard Square; call (617) 876-7777.

DINING PHOTO BY CHRIS KOCEK

this week

Openings, debuts, and releases

FILM
- ***Against the Ropes***
- ***Confessions of a Teenage Drama Queen***
- ***Eurotrip***
- ***Kitchen Stories***
- ***Osama***
- ***Welcome to Mooseport***
- ***Les yeux sans visage***

THEATER
- ***Hughie* and *A Pound on Demand***
  Trinity Repertory Company
  February 20–March 28
- ***Sly Fox***
  Shubert Theatre
  February 20–March 7

PERFORMANCE
- **Maureen Fleming**
  Majestic Theatre
  February 20 & 21
- **Chris Rock**
  Orpheum February 20
- **Perú Negro**
  Berklee Performance Center
  February 22

POP
- **Mary Lou Lord/The Gossip**
  Middle East February 20
- **Murphy's Law**
  T.T. the Bear's February 20
- **Celtic Fiddle Festival**
  Somerville Theatre February 21
- **Nanci Griffith**
  Berklee PC February 21
- **Tarbox Ramblers**
  T.T. the Bear's February 21
- **The Sounds**
  Axis February 23
- **Josh Groban**
  Wang Theatre February 24
- **North Mississippi All Stars**
  Paradise February 25
- **Buckwheat Zydeco**
  Johnny D's February 26

CLASSICAL
- **BSO/Rozhdestvensky**
  February 19-21 & 24
- **New England Light Opera**
  Tsai Center February 20 & 21
- **BPO/Zander in Mahler No. 2**
  Symphony Hall February 22
- **Takács Quartet**
  Jordan Hall February 22
- **BSO/Blomstedt/Serkin**
  February 26-28 & March 2

JAZZ
- **Toots Thielemans**
  Scullers February 19
- **Dead Cat Bounce**
  Regattabar February 24
- **Aardvark Jazz Orchestra**
  Regattabar February 25
- **Ezra Weiss**
  Ryles February 25
- **Dominique Eade**
  Regattabar February 26

ART
- **"Birds in Japanese Art and Poetry"**
  Worcester Art Museum
  February 21–July 16

TALKS/READINGS
- **Peter Biskind**
  Brattle Theatre February 24

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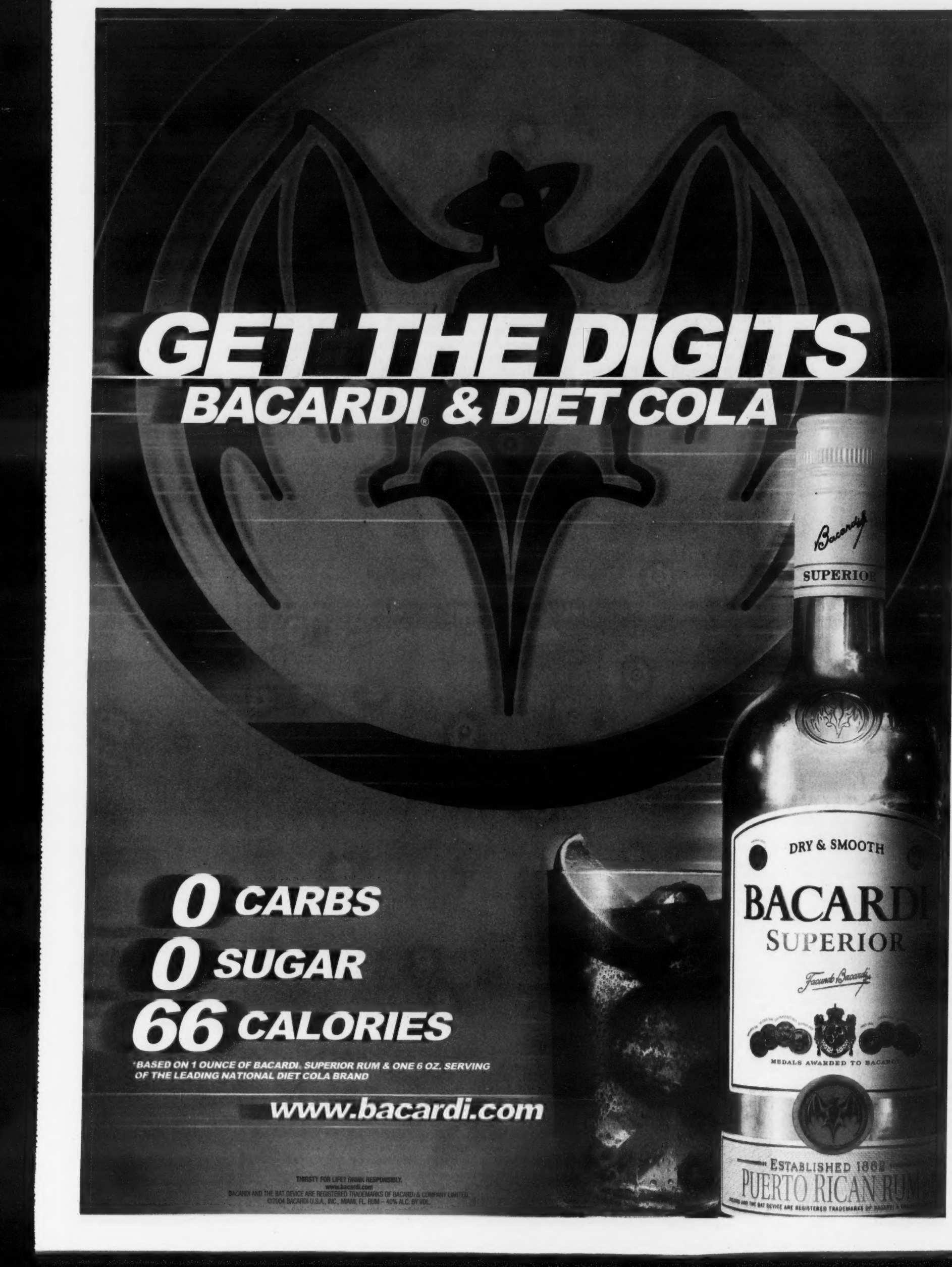

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FRIDAY: With a voice that sounds a little like Kathleen Hanna's and a little like Glenn Danzig's, the Gossip's Beth Ditto is the most soulful belter in the K-punk/Kill Rock Stars miniverse. Beth's Arkansas-via-Olympia guitar/drums bandmates play too primitivo to match her groin-grinding blues shouts note for note, so instead they slug it out all trash-punk skeletal style, like a hornier Beat Happening hopped up on Halloween candy. Call them a garage band and Ditto's likely to knock your teeth out, though her ecstatic gospel-punk climaxes may do that anyway. The Gossip's latest release is a CD reissue of their previously cassette-only live album *Undead in NYC* (Dim Mak), and tonight they're on a fantastic bill headlined by indie-folk star Mary Lou Lord (see "Cellars by Starlight," on page 18 of Arts) and buttressed by opening acts Gingersol and the Young People at the Middle East, 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

8 days a week

Edited by Carly Carioli

■ THURSDAY 19

CLASSICAL. Okay, we'll be the first to admit that the program guest conductor **Gennady Rozhdestvensky** has chosen for this week's **Boston Symphony Orchestra** concerts isn't what you'd call commercial. Actually, it has to be one of the oddest assortments the BSO has ever played: Glazunov's *Overture on Greek Themes* No. 2, Sibelius's Six Humoresques for Violin and Orchestra, with Alexander Rozhdestvensky (the conductor's son), Prokofiev's *American Overture*, Shostakovich's *Suite on Finnish Folk Tunes*, with soprano Dina Kuznetsova and tenor Carl Halverson, and excerpts from Shostakovich's *Hypothetically Murdered*. Far from having heard any of these pieces, we hardly knew they existed. But we have great respect for Rozhdestvensky's taste and intelligence, and his understated and even witty podium manner makes him a treat to watch. It's not the same old same old, you won't have to ask yourself whether Seiji or Jimmy or Christoph doesn't do it better, and you might even be able to get seats up close. Performances are tonight through Saturday and Tuesday, all at 8 p.m., at Symphony Hall, 301 Massachusetts Avenue in Boston. Tickets are $26 to $95; call (617) 266-1200.

JAZZ. The chromatic harmonica playing of **Toots Thielemans** is sometimes dismissed as movie-music sweet, but for those who are open to it, Thielemans's soaring lines deliver some of the smartest, most beautiful lyricism in jazz. He's at Scullers with keyboardist Kenny Werner and guitarist Oscar Castro-Neves. That's in the DoubleTree Guest Suites Hotel, 400 Soldiers Field Road at the Mass Pike; call (617) 562-4111.

ROCK. At Matrix, a relatively new all-ages venue adjacent to the Roxy in the Theater District, San Francisco's **Numbers** perform sprockety anti-capitalist robopunk in a Kraftwerk–meets–Gang of Four mode. The Matrix is at 275 Tremont Street; call (617) 338-ROXY.

■ FRIDAY 20

FILM. To judge from the titles, things look grim on the screen this week. ***Osama***, for example — could this be a heartwarming comedy about that lovable turbaned scamp who brought us September? No, actually it's the first film made in Afghanistan since the fall of the Taliban, and it's about a girl who disguises herself as a boy to survive in order to find work in the former fundamentalist regime. Siddiq Barmak directs this Golden Globe winner. And could ***Against the Ropes*** be a Capra-esque romp about a hard-pressed George Bush pulling off an October coup by producing the aforementioned terrorist? No, it's the true story of the first female manager of a heavyweight boxing champion. Meg Ryan and Omar Epps star; Charles S. Dutton stars and directs. ***Welcome to Mooseport*** might be more up Bush's alley; it's a comedy in which unre-elected US president Gene Hackman returns to his home town to run for mayor against local hero Ray Romano. Donald Petrie (*How To Lose a Guy in 10 Days*) directs. And since we're making gratuitous political parallels, couldn't ***Eurotrip*** be an allegory of the current administration's dealings with our erstwhile allies? In this one, a young American cuts off communication with his German pen pal, whom he thinks is male, after she makes a pass at him. Discovering his mistake, he heads for Europe to make amends. Directed by first-timer Jeff Schaffer, it stars Scott Mechlowicz and Michelle Trachtenberg.

Or could ***Confessions of a Teenage Drama Queen*** evoke comparisons with John Kerry's attempt to woo voters in the heartland with its story of a snooty urban teenager who must adjust to Middle America when her family moves to the suburbs? We didn't think so. Sara Sugarman directs; Lindsay Lohan (*Freaky Friday*) stars. But we still think that a premonition of contemporary political image making can be seen in Georges Franju's classic 1959 horror film ***Les yeux sans visage/Eyes Without a Face***, in which a demented doctor tries to replace the disfigured face of his daughter with the faces of other women. It's getting a reissue week at the Kendall Square.

The politics in the recent film imports are more overt. Chinese director Li Yang's macabre and controversial (it's banned in his homeland) ***Blind Shaft*** is about con men who murder miners for their worker's compensation; it's at the Museum of Fine Arts. Norwegian director Bent Hamer's dour ***Kitchen Stories*** is about Swedish observers of the domestic habits of Norwegian bachelor farmers in the '50s; it's at the Brattle Theatre. And the Harvard Film Archive opens **"Young Turks of the German Cinema,"** a program of new films by Turkish-German filmmakers, with Kutlug Ataman's ***Lola und Bilidikid/Lola and Billy the Kid***, a 1998 tale of love and oppression in Berlin's gay Turkish underground.

It may be weeks away on the calendar, but on the screen the ***Wet Hot American Summer*** (2001) starts tonight. David Wain's gross-out spoof of '80s teen films just might warm you up; it stars Janeane Garofalo and David Hyde Pierce. And it's always time for ***Herschel Gordon Lewis's Blood Feast*** (1963), the classic splatter fest about a graphic cannibalistic

Continued on page 5

museums & galleries

Feeling hot hot hot

Gauguin's Tahiti, 'eVolution,' and 'Project: AIR'

Colorful French painter Paul Gauguin (1848–1903) viewed himself as a wild character, a barbarian and a pirate: "You know that I have Indian blood, Inca blood in me," he wrote to Theo van Gogh in 1889, "and it's reflected in everything I do. It's the basis of my personality; I try to confront rotten civilization with something more natural based on savagery." His mother was of Peruvian descent; he himself was born in the midst of revolution and uproar in Paris on June 7, 1848, spent his toddlerhood in Peru before returning to France in 1855, and at 17 enlisted in the Merchant Marine to sail the world. The romantic image of self-as-buccaneer took a back seat for a while after 1873, when Gauguin married, had five children, and worked as a successful stockbroker in Paris. During this period, he began collecting art, and eventually he picked up the paintbrush himself, exhibiting in the Impressionist exhibitions at the invitation of his pals Edgar Degas and Camille Pissarro. But Gauguin dreamed of living and painting in a world unspoiled by Western civilization, where he would be free of bourgeois constraints like marriage and money, a dream he attempted to realize in 1891 when he made his first visit to Tahiti, where he created the exotic, questioning paintings and sculpture that are the focus of the Museum of Fine Art's **"Gauguin Tahiti,"** which opens on February 29.

Paul Gauguin, *Manao tupapau (Spirit of the Dead Watching)* (1892)

"Gauguin Tahiti" includes more than 150 examples of Gauguin's fascinating paintings, sculpture, drawings, prints and illustrated manuscripts, alongside works of art and sculpture from the South Seas that he may have studied while still in Paris. But the centerpiece of the show is the MFA's own 1897-'98 masterpiece *D'où venons-nous? Que sommes-nous? Où allons-nous?* ("Where Do We Come From? What Are We? Where Are We Going?"), which exceeds 12 feet in width and was completed by the artist after a failed suicide attempt. Also noteworthy in this exhibition is the inclusion of Gauguin's *Noa Noa*, an illustrated manuscript on view outside France for the first time since entering the Louvre's collection in 1927. The wonders of technology allow viewers to peruse reproductions of the entire manuscript, page by page, while the delicate original lies protected in a vitrine, open to one of its countless amazing pages.

The romantic Gauguin might have turned up his nose at the idea of artificial life, but here's a heads-up for 21st-century art viewers: Art Interactive has kicked off 2004 with **"eVolution: The Art of Living Systems,"** which explores man/machine symbiosis and other aspects of our interaction with our increasingly autonomous machines. Exhibition organizer Christiane Paul, adjunct curator of new media arts at New York's Whitney Museum, will be on hand February 28 at 5 p.m. to talk about the show and hang out at the reception that follows.

And Dudley Square's Berwick Research Institute is expanding its innovative programming westward. Some talented alumni of its Berwick Artist-in-Research (AIR) residency are temporarily relocating to Smith College's new student center to produce art, and they're inviting the public to watch and participate. Starting March 1, John Osorio-Buck, Christy Georg, Jessica Rylan, and Meg Rotzel will attempt to lay bare the artmaking process as part of **"Project: AIR,"** with work ranging from kinetic sound sculpture to hand-sewn gifts.

"Gauguin Tahiti" is at the Museum of Fine Arts, 465 Huntington Avenue in Boston, February 29 through June 20. Exhibition tickets are required; call (617) 542-4632. "eVolution: The Art of Living Systems" is at Art Interactive, 130 Bishop Allen Drive in Cambridge, through April 11. Curator Christiane Paul talks on February 28 at 5 p.m.; that's followed by a reception. Tickets are $5 for nonmembers; call (617) 498-0100. "Project: AIR" is at the Smith Student Center in Northampton March 1 through 5, with a closing reception on March 5 from 7 to 9 p.m.; call (617) 767-8334.

— Randi Hopkins

arts news

E-mail us at artsnews@phx.com

■ Union Blues

WORCESTER — Blues and railroads have been connected since the music's early days, when Robert Johnson compared his broken soul to a train's tail lights in "Love in Vain" and W.C. Handy was inspired to set the genre to notation for the first time by an itinerant guitarist playing knife-blade slide at the station in Tutwiler, Mississippi. Fast-forward nearly eight decades to Worcester, where a new club called Union Blues opened this past Saturday. As Chicago blues singer-guitarist Luther "Guitar Junior" Johnson held the upscale room's elegant dark wood stage for the inaugural Valentine's Day performance, patrons got a trackside view of passing freight and passenger trains through the glass walls of the city's beautifully restored Union Station, where the venue occupies part of the second floor.

The club is owned and run by Lee J. Beaudoin, a Millbury resident and former chief administrative officer for Fallon Community Health Plan. Beaudoin, with help from the city of Worcester, has invested some $400,000 in Union Blues, which will be open Tuesdays through Sundays offering blues and jazz, a full bar, and a menu of sandwiches and finger foods at lunch. New York City guitarist Popa Chubby will appear on February 20 and 21; Roomful of Blues on February 24 and April 16 and 17; guitarist Debbie Davies on February 27 and March 5; saxist Greg Abate on February 28; Texas songwriter Randy McAllister on March 11, 12 and 13; West Coast blues outfit Little Charlie & the Nightcats on March 25; and gospel-blues-soul group the Holmes Brothers on March 27. (Check www.unionblues.org for further bookings.)

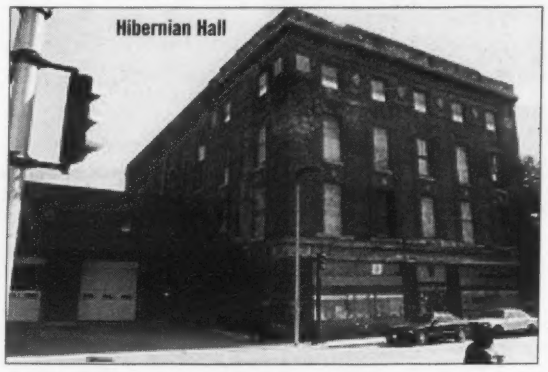
"This is something I've been thinking about for 10 or 12 years," Beaudoin explained at a low-key press conference at Union Blues on February 3 as workmen put final touches on the space and a long freight train shuttled cars onto a siding. "I want to present the best blues and jazz around in a setting that's nice for the audience and performer friendly." To those ends, the club offers table seating and unobstructed views of the centrally located stage and a suspended $30,000 sound system designed for the room by engineers from the Framingham-based Bose Corporation. Beaudoin, who is also a former sax player, says he is using Boston's Scullers as a model for his venue, which will be Worcester's only upscale music club and is arriving just as the city's Club Zara has stopped booking blues.

Performances will typically start at 8 p.m. and end in time for Bostonians to catch the final Purple Line train home. (The MBTA Web site lists that departure time at 11:40 p.m.) Beaudoin explains, "The audience for this music is adults with kids and jobs who can't be out until 2 in the morning." Valet parking will be available, and there's a public garage with 500 spaces two blocks away. Union Station reopened in 1999 after the city of Worcester, at a cost of $32 million, restored the two-towered structure to the polished marble-and-granite splendor of its original 1911 dedication. Built by the Boston & Albany Railroad, it's New England's second-largest passenger depot, after South Station, and it's considered a jewel of American railroading's golden age.

— Ted Drozdowski

■ Roxbury's riches

If the local underground, unconventional, and alternative arts scene used to blaze, these days it's flickering. Every month seems to mark the shuttering of, or a serious threat to, another alternative art space: Zeitgeist Gallery in Inman Square, the Berwick Institute in Roxbury, Mobius Artists Group in Fort Point, and the Oni Gallery in Chinatown are among groups that have recently been displaced or faced with extinction (see "Space Invaders," in the News & Features section of last week's *Phoenix*). But in Roxbury, there's one new space that's about to start smoldering.



Hibernian Hall

Hibernian Hall, currently a boarded-up rattletrap brick building at 184 Dudley Street in Dudley Square, is being renovated by the Madison Park Development Corporation (MPDC) — a community-based, resident-led, non-profit organization whose Web site describes it as providing "the framework for holistic community revitalisation and redevelopment in Roxbury" — and transformed into the Roxbury Center for Arts, Culture & Trade. "The center will be both a neighborhood spot and a resource," says Candelaria Silva, the Director of ACT Roxbury, the cultural and economic development program of MPDC, which uses arts and culture to strengthen Dudley Square. "We will have taken another eyesore of a building and turned it into a place where there will be activity going on that's appropriate for the neighborhood, complete with a landscaped park and public art."

Renovations will include a ground floor for storefronts, a restaurant, and ACT Roxbury's offices (ACT aims to move in next January). The second floor and the front bays of the third and fourth floors will be offices and artist studio space. And the 350-seat, two-story hall will host community gatherings, dance and theater performances, and film screenings. "The facilities are aimed toward mid-sized groups like the ones forced out of Fort Point and the South End," Silva says, "and toward groups who've never had a space. The capital campaign was done to make it a more affordable arts space."

Silva adds that the location of the building — close to the Orange and Silver Lines and the Dudley bus station and right off the Roxbury Expressway — makes it an ideal space. But she acknowledges that "some groups may have a reluctance" about being based in Roxbury because of "a perception that their audiences might not feel comfortable in this area. There's a lingering perception that it's a horrible area, and that's just a mistake." On the other hand, she's noticed that "people are much more willing to come here than they were five years ago." In a course that ACT offers on property buying for artists, recent students have been from Brookline and Somerville as well as Roxbury and JP — testament, Silva suggests, to Roxbury's growing appeal. "Everything ACT does is to say that Roxbury is rich. It's a message to both people who live here and people who don't."

The MPDC and ACT Roxbury are kicking off their capital campaign to raise $1 million with an event to benefit the restoration today, February 19, at 11 a.m. at the Biarritz Lounge, 175 Dudley Street in Roxbury. They're halfway to their goal; for more information, visit www.actroxbury.org.

— Nina MacLaughlin

The Union Blues Jazz & Blues Showroom©

■ Burma's chillout

The big news for local post-punk fans last week was the gig that isn't. When the Pixies released an itinerary of the 11-date warm-up tour that will take them to California's Coachella festival May 1 — a tour that marks their first appearances since disbanding 11 years ago — Boston was conspicuous by its absence. But if Pixies fever is now revving into overdrive, it's unlikely that you'll find Boston's other legendary-post-punk-reunion-of-the-moment complaining. On Tuesday, a few hours after Frank Black and company announced their tour, Mission of Burma gave about 30 or so friends and members of the press a first listen to the band's forthcoming *ON off ON* (Matador, due May 4) — their first studio album in 22 years, and only their second overall — and it was a decidedly low-key affair. Held in the chill-out lounge at Q Division studios, where the band recorded the disc with adopted engineer Bob Weston and long-time champion Rick Harte, it featured a simple pizza-and-beer spread; the only decoration was a Scrabble board on a coffee table that one attendee, reaching for a connection, suggested might be a reference to the infamous alphabetized lyric sheet from Burma's *Signals, Calls, and Marches* EP. Certainly nothing like the last listening party to be held at Q Division — as studio manager Dave Sakowski recalled it, a fête thrown by the record company of the late George Harrison for which Oriental rugs and mushroom-shaped chairs were shipped in to dress up the room.

Mission of Burma

As the disc blasted on repeat, bassist Clint Conley admitted it was only with great effort that he was able to resist hiding in the corner of the room. Drummer Peter Prescott was AWOL. But frontman Roger Miller, *sans* shooting-range headphones, was all smiles. Which was as it should be: on first and second listen, it was tempting to call this Burma's finest recording yet. Most of the songs — including such standouts as Miller's "Wounded World," Conley's "What We Really Were," and Prescott's vicious "Fake Blood" — will be familiar to those who've been following the group's "Inexplicable" reunion shows in town. And though there didn't appear to be anything as Moby-able as "That's When I Reach for My Revolver," perhaps the biggest surprise is that the production emphasizes the songs' hooks and the trio's rockist intensity over their vaunted artsiness. Well, that and a song that could damn near pass for a country tune — Conley's "Nicotine Bomb."

Although there are no firm plans for a tour, Burma are headed to South by Southwest in Austin next month and will likely play a Boston date around the release of the album in May. Here's the track listing for *ON off ON*: *1)* "The Setup"; *2)* "Hunt Again"; *3)* "The Enthusiast"; *4)* "Falling"; *5)* "What We Really Were"; *6)* "Max Ernst's Dream"; *7)* "Fake Blood"; *8)* "Prepared"; *9)* "Wounded World"; *10)* "Dirt"; *11)* "Into the Fire"; *12)* "Fever Moon"; *13)* "Nicotine Bomb"; *14)* "Playland"; *15)* "Absent Mind."

— Carly Carioli

MISSION OF BURMA PHOTO BY MATTHEW STECKER

Shaun Wolf Wortis and Suzi Lee

FRIDAY AND SATURDAY: Boston's two dueling Mardi Gras bashes — which splintered a couple of years back from a single, 11-year-old annual celebration — bring local color to the traditional Crescent City gumbo of R&B, swamp rock, funeral brass, and beaded bedevilment. Friday at the Kirkland Café, Club Bohemia's 11th Annual Mardi Gras Masquerade Ball and Zulu Parade of the Golden Blade gives props to pageantry and second-line standards with flamboyant sets from the Chicken Slacks Soul Revue, the Confederacy of Dumpsters, Mr. Sparkle, and the Second Line Social Aid & Pleasure Society Brass Band, all of whom will lead a march down Washington Street as part of the proceedings. And Saturday upstairs at the Middle East, former Slide leaders Shaun Wolf Wortis and Suzi Lee lead the Voodoo Krewe All-Star Band, with assistance from local rock scenesters Laurie Sargent, Paula Kelley, Rick Berlin, and many more. The Kirkland is at 425 Washington Street in Cambridge, and tickets are $10, which includes a Creole buffet; call (617) 482-4920. The Middle East is at 472 Massachusetts Avenue in Central Square; call (617) 864-EAST.

Continued from page 3

orgy. Atkins dieters take note. Both screen weekend midnights at the Coolidge Corner Theatre, 290 Harvard Street in Brookline; call (617) 734-2501.

DANCE. Now that everyone's blown a gasket over Janet Jackson's barely bared breast, what will the nudity police have to say about **Maureen Fleming**? This butoh-influenced American choreographer and solo dancer is bringing her new *Decay of the Angel* to the Cutler Majestic Theatre tonight and tomorrow, and in parts of that piece she will appear in the altogether. But that's not to say that those for whom Janet's transient transgression was too brief a fling should get their hopes up: the subdued lighting of Fleming's pieces emphasizes the beauty of her shape and movement rather than any prurient detail. The Cutler Majestic is at 219 Tremont Street in the Theater District, curtain for this World Music/CRASH Arts presentation is 7:30 p.m. on Friday and 8 p.m. on Saturday, and tickets are $25 to $35; call (617) 876-4275.

OPERETTA. **New England Light Opera** performing "The (In)Compleat Works of Gilbert and Sullivan" sounds kind of, well, light. Or even like the "G&S Amateur Hour." But don't be fooled: this is the same outfit that put on Franz Lehár's *The Merry Widow* last year in John Hancock Hall, and that production, in the esteem of our globetrotting Arts editor, ranked up there with the 2003 Komische Oper presentation in Berlin and well ahead (!) of the Met's 2000 version with Plácido Domingo and Frederica von Stade. 'Nuf said. This one's at BU's Tsai Performance Center, 685 Commonwealth Avenue, at 8 p.m. tonight and 3 and 8 p.m. tomorrow. Tickets are $30, or $25 for students and seniors; call (978) 232-1115.

JAZZ. Blues pianist David Maxwell has invited New York hot-shot bottleneck guitarist David Tronzo to join his experimental jazz improv group **Outtakes Unlimited**, and that should only add to the heavy wattage provided by Maxwell and bassist John Voigt, drummer Eric Rosenthal, percussionist Jerry Leake, and reedman James Merenda. They're at Zeitgeist Gallery, 1353 Cambridge Street in Inman Square, from 9 p.m. to midnight. The suggested donation is $10; call (617) 876-6060.

BOOKS. **Mark Katz**, joke writer to would-be Democratic presidents that weren't (Michael Dukakis, Al Gore) as well as to one who was, recounts his long, strange trip through the punch lines of partisan politics in *Clinton and Me: A Real Life Political Comedy* (Miramax Books). He reads at 7:30 p.m. at the Cambridgeside Galleria Borders, 100 Cambridgeside Place; call (617) 679-0887.

PUNK. There was a time more than a decade ago when the NYC hardcore outfit **Murphy's Law** seemed to be in town every other weekend, usually on a bill with their ska-punk compatriots the Bosstones. They were obnoxious party punks singing about panty raids and beer bongs so long ago that they opened for the *License To Ill* Beastie Boys; and it's been so long since they got kicked out of every club in town that they've been invited back to T.T. the Bear's Place, 10 Brookline Street in Central Square; call (617) 492-BEAR. Meanwhile, a new generation of New York City sleaze-grinding street-punk and hard-rock bands festers and fumes on Radical Records' *New York City Rock N Roll* CD, as compiled by Steven Blush, the author of the rough and engaging social history *American Hardcore*. As it happens, Blush is in town interviewing Boston's hardcore heroes for a documentary-film version of the book, and a bunch of bands from the CD — including **Slunt**, an outfit fronted by VH1 VJ Abby Genet, and **Bantam**, featuring a former member of the Lunachicks — are at Bill's Bar, 5.5 Lansdowne Street in Boston; call (617) 421-9678.

CLUBS. After white kids rediscovered robodisco and sent the eBay value of old-school Mantronix vinyl skyward, the *Fader*'s mixtape columnist, **DJ Language**, founded Negroclash — a blacklash to the white electro moment that has reclaimed the future-disco/proto-hip-hop lineage of Afrika Bambaataa for the non-melanin-challenged. Language spins at the Enormous Room, 567 Massachusetts Avenue in Central Square; call (617) 491-5599.

LOCAL ROCK. The Allston supergroup **Antler** find the creative core of stoner vets Roadsaw in grizzly, bad-moon-rising country-rock mode. They've got a seasoned line-up that can detonate serrated guitar rave-ups or settle into warm organ-drenched soul tunes about graveyards and ashtrays, and they're without affectation whether they're exposing the missing links between My Morning Jacket and the Black Crowes or imagining, on their

Continued on page 6

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Strike Out ALS with Curt and Shonda Schilling and The ALS Association Massachusetts Chapter

Curt and Shonda Schilling are shining stars in the fight against amyotrophic lateral sclerosis, commonly known as Lou Gehrig's disease. In 2004, Curt will be wearing a Boston Red Sox uniform, and he and Shonda will be as active as ever. Their commitment to the program is so strong that they will be continuing "Curt's Pitch for ALS" with chapters in Arizona, Philadelphia and now Massachusetts. The Schilling's and their supporters have raised $2 million for ALS patients, research and education through "Curt's Pitch" since 1992.

photo by Jason Wise

Garrison, Shonda, Curt, Grant, Gabby and Gehrig Schilling.

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Upcoming performances and exhibitions

Melissa Etheridge

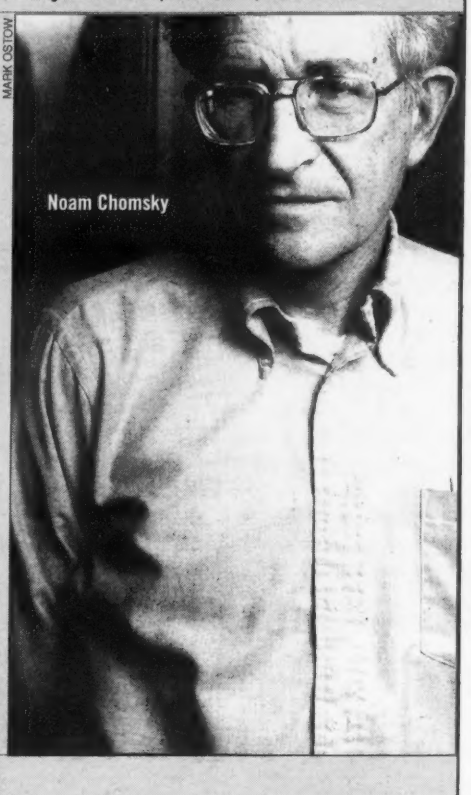
Lady *Luck*

Two years after writing the Great American Lesbian Break-Up Album — 2001's *Skin* — Melissa Etheridge has returned with a new lease on love. She's got a new, younger girlfriend, a helping hand from producer/songwriter John Shanks (who put the sizzle in Michelle Branch's "Are You Happy Now?"), and an album, *Lucky* (Island), that shows she's ready and willing to put both to good use. On the heels of the disc's release two weeks ago, she's announced a tour that'll have her fans feeling lucky too — forgoing theaters, she's booked a club tour that'll bring her to Avalon, 15 Lansdowne Street in Boston, for three nights, April 23 through 25. Lucky, that is, if you're willing to front $75.25 for a ticket, which you can get beginning Saturday at 10 a.m.; call (617) 423-NEXT.

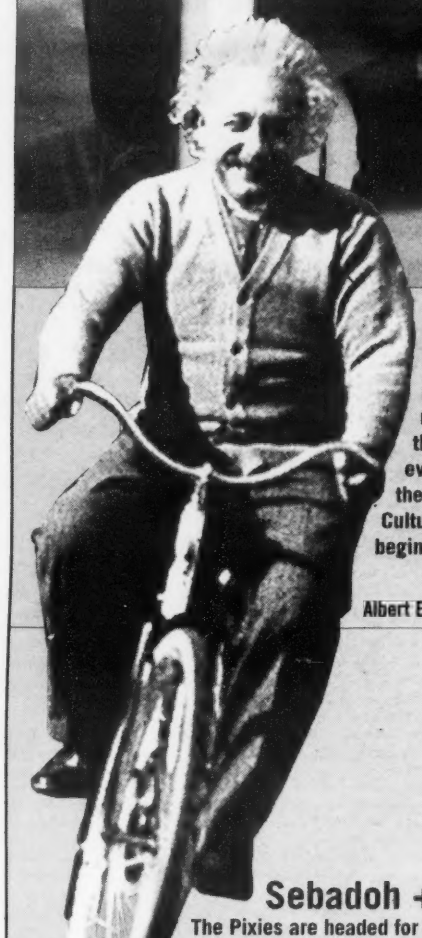
Social distortion

In the run-up to the Democratic National Convention, Boston liberal/progressive activists and politicos (including city councilors Felix Arroyo and Chuck Turner and radical celebs Howard Zinn and Noam Chomsky) are pooling their voices for a think-tankish weekend called the Boston Social Forum, which takes place July 23 through 25 at UMass-Boston. But they'll begin spreading the word on April 4 with a fundraiser for the conference at the Middle East, 480 Massachusetts Avenue in Central Square; the line-up includes screed by Chomsky, shock by Michelle Shocked, invective by punks the Reagan Babies, and multiculturalism from Rumba Cuatro. It's 18-plus and $10; call (617) 864-EAST.

MARK OSTOW



Noam Chomsky

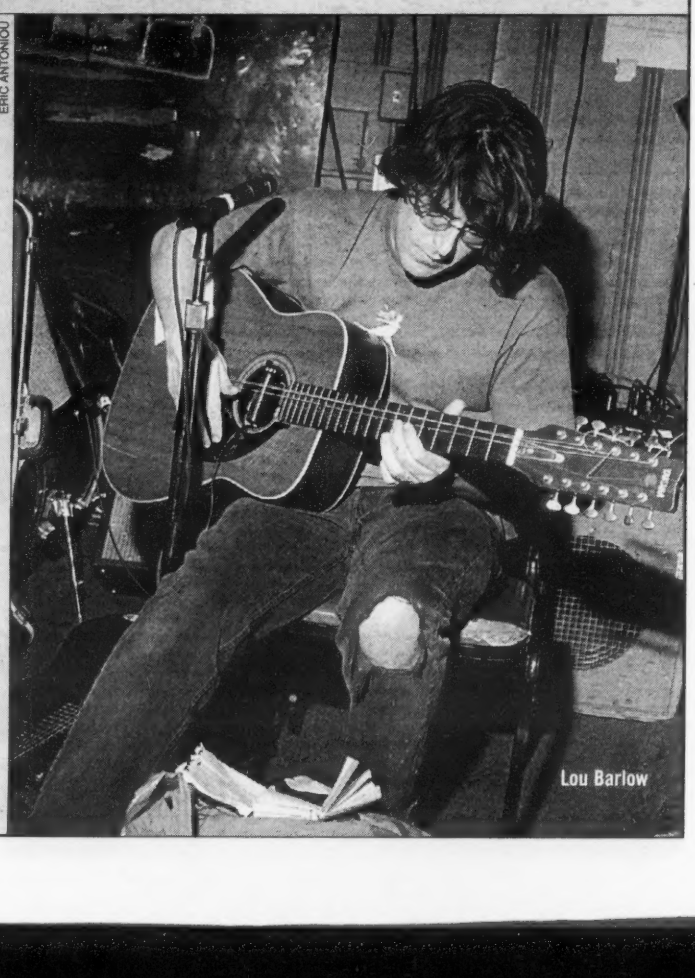


Albert Einstein

Meet the Einsteins

If you're looking for suspense, you won't find much in Albert Einstein's high-school report card: as you'd expect, he received a 6 (out of 6) in physics. Got only a 3 in French, though. Einstein's marks, his Nobel Prize, and original pages from his 1916 general theory of relativity are among the documents adorning what the Museum of Science is calling "the most comprehensive exhibit ever presented on the life and theories of one of the greatest scientists of all time." Organized by the American Museum of Natural History, the Hebrew University of Jerusalem, and the Skirball Cultural Center in Los Angeles, "Einstein" makes one of only four worldwide stops at the museum beginning March 13 and running through June 6; call (617) 723-2500.

ERIC ANTONIOU



Lou Barlow

Sebadoh + Mascis = ?

The Pixies are headed for Coachella, and there's a new Mission of Burma disc due in the spring (see "Arts News," on page 4). But is another legendary Massachusetts indie-rock band's reunion in the cards? This week, Sonic Youth announced a spring tour to test-drive material from their summer-'04 follow-up to 2002's *Murray Street*. Most of the dates are in Texas; SY will, however, make a one-off stop in their home town of Northampton on April 30. The proceeds benefit community resources for people with autism. But it's the undercard that got our attention: with performances by J Mascis as well as by Lou Barlow's long-inactive Sebadoh, the gig offers an unstated yet tantalizing possibility for fans of the old, acrimoniously disbanded Mascis-Barlow version of Dinosaur Jr. (whose catalogue is, as it happens, being prepared for reissue). The show is at John M. Greene Hall at Smith College; tickets are available through Northampton's Turn It Up! (413-582-1885) and Easthampton's Night Owl Records (413-527-2444).

Continued from page 5

"Dig Your Own Hole," a Kyuss tune as played by Calexico. They celebrate their self-released homonymous debut at the Paradise Lounge, 969 Commonwealth Avenue in Boston, with NYC's the Soft Explosions, who were known as the David James Motorcycle when they resided in these parts; call (617) 562-8814.

SATURDAY 21

LOCAL ROCK. Back before Seattle invented grunge and made the word alternative meaningless, a trio from Boston had already mastered the alchemy of blending punk intensity with the heavy sludge of dirty-boy metal. That band were the **Bags**, and they were as close to tragically ahead of their time as any indie band from the '80s who'd broken up by the time major labels started scouring the underground for a little taste of nirvana. Those of you who missed them can consider yourselves lucky to have a rare opportunity to bathe in the grungy glory of the Bags as the original trio reunite for one night only at the Middle East, 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

Tarbox Ramblers leader Michael Tarbox is at home in the spare classicism of the American vernacular — in the raw, untamed skelter of Skip James and Dock Boggs — but for the Ramblers' latest, *A Fix Back East* (Rounder), he lit a fire under the tunes. Recorded in part by legendary producer Jim Dickinson in Memphis during the city's Elvis Death Week carnival, it's got a nastier edge than Tarbox's previous efforts, and he's celebrating its release at T.T. the Bear's Place, 10 Brookline Street in Central Square, with support from garage-punk stalwarts the Downbeat 5; call (617) 492-BEAR.

SOUL. **Bonnie Bramlett**'s soul credentials are impeccable: she was the first white Ikette in Ike & Tina's revue, and her first album with then-husband Delaney Bramlett — as Delaney and Bonnie — was cut for Stax with Booker T. and the MG's backing them. After a long career that's taken her far afield — to television acting and gospel music — she gets back to her soul roots tonight with her first Boston-area gig in more than 20 years at 8 p.m. at the Regent Theatre, 7 Medford Street in Arlington. Tickets are $20 and $40; call (781) 646-4849.

JAZZ. Sometimes it seems **Los Hombres Calientes** are trying to be all Afro-Latin jazz to all people — Cubans, Brazilians, Jamaicans, etc. But this New Orleans–based band make a surprisingly good case. They're at the Regattabar in the Charles Hotel, 1 Bennett Street in Harvard Square; call (617) 876-7777.

SUNDAY 22

CLASSICAL. Those of you who took our advice last week and went to hear **Ben Zander and the Boston Philharmonic** do Mahler's apocalyptic *Resurrection* Symphony on Wednesday don't need to read this, but the rest of you do: we predict these will be the most moving performances of the *Resurrection* in Symphony Hall since Claudio Abbado's legendary 1979 readings with the BSO. It starts at 3 p.m., Symphony Hall is at 301 Massachusetts Avenue in Boston, and tickets are $23 to $63; call (617) 236-0999.

Having completed its complete cycle of Beethoven string quartets, the **Takács Quartet** will be giving Ludwig the afternoon off when it makes its FleetBoston Celebrity Series appearance at Jordan Hall. The bill comprises Haydn's C-major Quartet Opus 54 No. 2, Bartók's Quartet No. 5, and Dvořák's Opus 81 Piano Quintet, for which Andreas Haefliger will sit in. That's at 3 p.m., Jordan Hall is at 30 Gainsborough Street in Boston, and tickets are $41 to $51; call (617) 482-6661.

PUNK. *Yesterday Rules* (Lookout!), the new album by **MTX** (formerly the Mr. T Experience), finds forever-young frontman Dr. Frank, one of Southern California's premier bubblegum-punk troubadours, growing up, tuning in, and rocking out. Tonight he brings the latest MTX line-up to the Middle East, 480 Massachusetts Avenue in

classical

Tony! Toni! Toné!

Cecilia Bartoli takes on Salieri, plus two NEC concerts

We know by now that those who write history get to call the winners and losers. And history has been notoriously unkind to Antonio Salieri. It wasn't enough that posterity rightfully assigned him an almost-ran status next to Mozart. The real indignities came later. First it was the myth that he had poisoned the younger composer and was responsible for Mozart's criminally early death. Then Peter Shaffer's play *Amadeus* — and its enormously popular film adaptation — made Salieri into the ultimate loser: a vindictive, petty, second-rate hack bent on obstructing the greatest and purest musical talent the world had ever known. Not a great tag to carry around.

And what did the poor guy do to deserve such a miserable fate? Really, nothing more than have what at the time would be considered a perfectly ordinary career as a moderately successful composer. Born in 1750, he had his most crucial early contact with Gluck, who became his patron. He was Emperor Joseph II's court composer, and for 17 years he headed Vienna's Italian opera, no small duty given the enthusiasm that the city (and the emperor) showed for the art form. And though it's true that he and Mozart fought aggressively for the attention of the public and royalty, that was simply the norm in a time and place where composers needed the favor of both just to get by.

The association with Mozart has proved doubly unfortunate for Salieri. Not only is there the inevitable (and unfair) comparison between the two, but the shadow cast by Mozart's genius has made it next to impossible to evaluate Salieri's music on its own terms. His works will never find themselves in Mozart's company, or in that of Beethoven, Schubert, or Liszt, all of them Salieri's students. But the same goes for many composers of the era, none of whom seems to find Mozart looming quite so ominously over his shoulder.

Enter Cecilia Bartoli, who recently claimed Salieri as her newest rediscovery project. Bartoli may look the part of the diva, and with her abundant vocal gifts, she could easily spend her career retracing standard operatic roles. But her quest to reclaim neglected works of the past makes her one of the most intelligent and adventurous musicians around. Following successful explorations of neglected vocal works by Gluck and Vivaldi, she recently released a CD of Salieri arias — in many

cases returning to the original manuscripts, since so little of his music has ever been published. On the evidence of these recordings, the man was far more than a competent composer. Most of the music on *The Salieri Album* is fiery and intense, featuring technicolor orchestral splash and vocal leaps all over the soprano range. The slower, more meditative arias are rich with ornamentation. Each one teems with character, though, and Bartoli gives the music an extroverted, almost theatrical style that seems wholly apposite. And she handles all the virtuoso requirements with the combination of plushness and agility for which her voice is prized. The Orchestra of the Age of Enlightenment and conductor Adam Fischer dig in to find all of Salieri's gaudy hues.

I do get a sense, though, of something that makes Salieri's music good rather than great. The proportions don't feel quite right; he moves to a climax too quickly or a bit awkwardly; a phrase is repeated once too often. Some of the wilder moments convey emotion without much substance. But perhaps these impressions say as much about our modern listening habits as they do about Salieri. Bartoli reprises much of her Salieri CD with the Orchestra of the Age of Enlightenment next Friday, February 27, at a Symphony Hall concert presented by the FleetBoston Celebrity Series, whose Web site promises music by Salieri "and his contemporaries." No telling who they are, but I wouldn't expect Mozart. It's an 8 p.m. performance, and tickets are $50 to 100; call (617) 482-1661.

IN AND OUT OF PHASE: *Drumming* was Steve Reich's breakthrough piece, one that showed that his "phase music" could be enormously powerful if given a broad enough range of space and time in which to unfold. The Callithumpian Consort, New England Conservatory's fearless new-music group, offers a rare complete performance of the work this Wednesday, February 25, at NEC's Brown Hall. Down the corridor at Jordan Hall, the Weilerstein Trio — pianist Vivian, violinist Donald, and their daughter, cellist Alisa — offer a program of Dvořák, Schnittke, and Schumann. Both concerts are at 8, and both are free; call (617) 585-1122.

— David Weininger

Central Square; call (617) 864-EAST.

■ MONDAY 23

FILM. They're short but not necessarily sweet, and they might be some of the best films honored at the upcoming Oscar bash. Every year the **"Academy Award Nominated Documentary Shorts"** program at the Coolidge Corner Theatre gives us reason to hope for the future of film, no matter who takes home the more prestigious prizes. Among the shorts screening this year are "Asylum," by Sandy McLeod and Gini Reticker, the poignant story of a Ghanaian woman seeking US asylum; "Chernobyl Heart," Maryann DeLeo's look at the aftereffects of that disaster; and Katja Esson's "Ferry Tales," stories overheard in the ladies' room of the Staten Island Ferry. The Coolidge is at 290 Harvard Street, Brookline; call (617) 734-2501.

■ TUESDAY 24

BOOKS. Author Patrick Moore torpedoes queer wedding bells and all such conventional mores in his new *Beyond Shame: Reclaiming the Abandoned History of Radical Gay Sexuality* (Beacon Press), in which, "lifting the 'veil of AIDS,' he recasts the gay-male sexual culture of the 1970s as both groundbreaking and creative — provocatively comparing extreme sex to art." Moore celebrates the book's release with a localized presentation titled **"Absolutely Shameless: Boston's History of Radical Gay Sexuality,"** with guest appearances by authors Charley Shively and Amy Hoffman and *Phoenix* contributor Michael Bronski, who wrote the foreword. That's at 7 p.m. at the Central Square Public Library, 45 Pearl Street; call (617) 349-4010.

Picking up the sordid cinematic tale where his *Easy Riders, Raging Bulls: How the Sex-, Drugs-and-Rock-N-Roll Generation Saved Hollywood* left off, *Vanity Fair* contributor **Peter Biskind** goes behind the scenes of the rise of Amerindie filmmaking in *Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film* (Simon & Schuster), a no-holds-barred look at the egos, greed, and Machiavellian maneuverings that turned Miramax's Bob and Harvey Weinstein into moguls and Robert Redford's Sundance into a kingmaking festival. Biskind will be at the Brattle Theatre, 40 Brattle Street in Harvard Square, at 6 p.m. to talk about the book and then, at 7:30, to introduce Quentin Tarantino's 1992 ***Reservoir Dogs***; call (617) 876-6837.

FILM. If what passes for truth these days is any indication, the title of Paul O'Neill's dizzying, abstract expressionist collage ***The Decay of Fiction*** (2003) might be ironic. An oneiric tour of a Hollywood hotel haunted by the ghosts of genres past and a tour de force of optical printing and other spooky tricks, it screens for free at noon at the Museum of Fine Arts, 465 Huntington Avenue; call (617) 369-3907.

■ WEDNESDAY 25

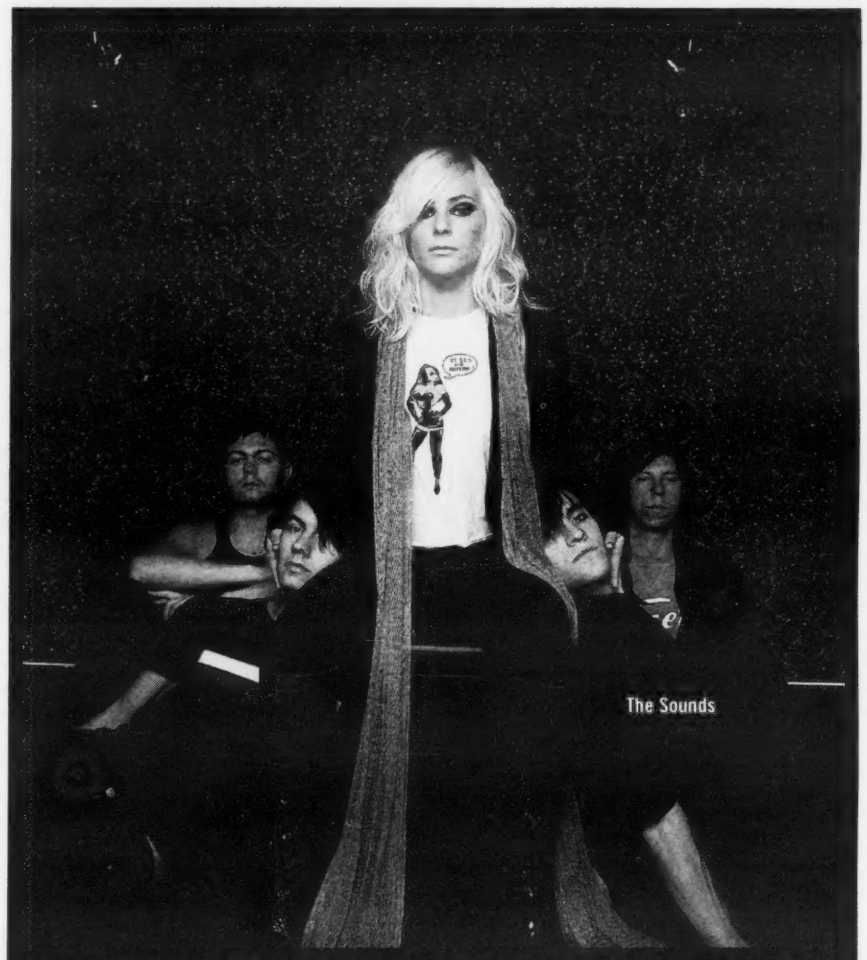
JAZZ. The half-dozen or so annual appearances by the **Aardvark Jazz Orchestra** are special events, not only because the line-up includes some of the best players in town but because Aardvark leader Mark Harvey keeps providing wonderful new material to go alongside lesser-played standards by the likes of Ellington, Mingus, and others. Now he's written "Dig the Dig," "a jazz valentine to the Big Dig and a portrait of the fabled 'Boston driver' whose crazy antics have reached new heights in navigating this massive 14-year project." For Harvey, the Big Dig is like "a postmodern jazz composition, 'evolving in real time, showing its shape and form as it unfolds, much as drivers negotiating the maze of roadways only gradually realize the full complexity of the project.' " And also, it's, you know, something to dig — you dig? That's at the Regattabar in the Charles Hotel, 1 Bennett Street in Harvard Square; call (617) 876-7777.

Jazz is an improvisers' art, and for most young jazz hot shots, writing is secondary to playing. But what's most striking about pianist **Ezra Weiss**'s new *5 a.m. Strut* is the authority of the compositions. This is the familiar hard-bop vocabulary, but in the service of inventive forms — pieces that unfold with varied passages for soloist and ensemble rather than the pro forma head-solos-head. The twentysomething Weiss is at Ryles with a line-up that includes the fine young local tenor-saxophonist Kelly Roberge. That's at 212 Hampshire Street in Inman Square; call (617) 876-9330.

■ THURSDAY 26

CLASSICAL. Herbert Blomstedt is a conductor we remember fondly for his Denon recordings of Bruckner's Fourth and Seventh Symphonies, and though Anton isn't on this week's **BSO** bill, it's still an intriguing and inviting program: Mendelssohn's *Die schöne*

Continued on page 8



MONDAY: Like Swedes from Abba and Ace of Base to the Hives and the Soundtrack of Our Lives, the Sounds excel at reupholstering the surfaces of American pop — in their case, it's neon new wave encased in a shiny, crunchy shell that's either candy or plastic, depending on your taste. On their debut, *Living in America* (New Line), Blondie manquée Maja Ivarsson gleefully mines the electropunk back catalogue for hooks while starching any hint of shock from the affectations of such spiky debutantes as Debbie Harry and Dale Bozzio; the results — synth-and-guitar confections catchier than a Depeche Mode/Bad Religion mash-up — are as frictionless and irresistible as they are derivative. Next month, the Sounds will embark on a tour opening for the Strokes, but tonight they're at Axis, 13 Lansdowne Street in Boston, with LA's Ima Robot, whose unfortunate name masks an occasionally clever and never less than tuneful distillation of mechanical synth-pop and yelpy histrionics, and Chicago's Kill Hannah, whose *For Never and Ever* (Atlantic) brings back memories of windy-city arena-rock classicists Smashing Pumpkins and Urge Overkill. It's a 7 p.m., all-ages show, and tickets are $13; call (617) 423-NEXT.

performance

Mystery train

NEC rides a theme out of Memphis

Two weeks ago, New England Conservatory faculty member Scott Sandvik took his first trip to Memphis. To get into the spirit, he visited the Stax museum, the Rock 'n' Soul Museum, pastor Al Green's church, Sun Records, and the city's last rough-and-tumble juke joint, Wild Bill's. "But," he points out, "I've been to Memphis many times in my mind. It's one of the most important centers of popular culture in the 20th century."

Scott Sandvik

Memphis is a Pavlovian bell for hardcore music fans. Mention the name of the city perched on the Mississippi River's bluffs and visions of old-time blues and soul-music drama flash in their heads, and meat eaters start salivating about plates of dry-rubbed ribs and pulled-pork sandwiches. It's safe to say the New England Conservatory fits nowhere in such a mental landscape. But this Monday and Tuesday, Sandvik aims to move the school's sonic geography a little farther south.

Sandvik is the architect of a "Homage to Memphis" that will explore the sounds of the city's early urban-blues and '60s/'70s soul scenes in an unusual context: as reflected through the free-form practice of the Conservatory's Contemporary Improvisation Department. Sandvik, who is a guitarist, and other instructors including the department's head, the respected jazz pianist Ran Blake, will be joined by Boston-based players Dennis Brennan, Duke Levine, and Kevin Barry, plus author Peter Guralnick and a coterie of students, for a program of performance and a discussion, both of them free to the public.

The homage kicks off on Monday with music at NEC's Jordan Hall. Singer-songwriter Brennan will highlight the Memphis vocal tradition accompanied by guitarists Barry and Levine, the latter an NEC alum. Alto-saxist James Merenda, who leads the group the Masked Marvels, will play a solo rendition of Al Green's "Let's Stay Together." The NEC ensembles will concentrate on Memphis-bred instrumentals. Trombonist Joel Yennior, who teaches at the NEC's prep school, will lead a group in the tunes of the Mar-Keys, the Bar-Kays, and Booker T. and the MG's. Alto-saxist (and dean of faculty) Allan Chase will lead a tribute to the great Memphis trumpet player Booker Little, whose premature death ended what might have unfolded as one of jazz's brightest careers. Sandvik and his students will perform 1920s string-band music by the Memphis Jug Band and Gus Cannon. And Blake will play his "Flashback '67/'68," an impressionistic piece inspired by the end of the civil-rights struggle, Vietnam, and other aspects of that period in American culture. Guralnick, author of *Sweet Soul Music* and a definitive two-volume biography of Elvis Presley, will introduce the program, then return the next day at 4 p.m. to lead a question-and-answer session on Memphis music.

Of course, since the Contemporary Improvisation Department is running the show, don't expect textbook versions of these tunes. "We'll play things by ear," says Sandvik, "but we start by getting the students close to the original music, and once they've established the theme, they can go somewhere else." He jokes that it's the first time a jug will be played in the Conservatory's 100-year-old Jordan Hall, which is ordinarily home to jazz and classical performances. "It was quite a search to find a good resonant jug. I found a good one in an antiques store in Waltham. Every time I blew into one, I got dust in my face."

The NEC Contemporary Improvisation Department's "Homage to Memphis" will offer a performance this Monday, February 23, at 8 p.m. in Jordan Hall, 30 Gainsborough Street in Boston. On February 24, Peter Guralnick leads a Q&A session in NEC's Room 118 at 241 St. Botolph Street in Boston. Visit www.newenglandconservatory.edu/calendar or call (617) 585-1122.

— Ted Drozdowski

state of the art

Pro-queer, pro-feminist . . .

The Art Nerd Porn Collective comes to Boston

"We're fucking in public and turning the private inside out," says Hannah of the Art Nerd Porn Collective, a four-month-old Philadelphia-based squad bent on making pornographic films. Old-fashioned exhibitionism, however, is not the main, uh, thrust behind eight-person group. Every member of the Collective, ranging in age from 19 to 30, "identifies as smart, queer, and feminist," says Hannah over the phone from Philadelphia. "And what motivated us to start making porn was that the stuff we were seeing wasn't representing our fantasies and perversions." The Collective brings its intelligent, pro-queer, pro-feminist porn to Jamaica Plain's Milky Way this Sunday.

From "Breakfast at Zuzu's"

This work reflects the members' particular preferences — "It's about what we each individually think is hot," says Hannah. For some members, "making pop culture queer is really hot." One Art Nerd film, "BYOC," plays dirty with *The O.C.*, Fox's trash-gloss heir to *Beverly Hills 90210*, turning the show "deliciously on its head." Porn that's "queer," Hannah continues, "means a wide range of things. Queer encompasses all the possibilities and permutations of gender and sexual expression, and that's part of why it's so hot."

But the sexiest aspect of the Collective's porn? "It's the irony and humor." Finally! Porn for the people who get hard for humor and wet with the thought of po-mo porno and self-referential skin flicks! "There's a real sense of humor and joy in our work, and an incredible commentary on pop culture and porn in general." It's not just for nerds, though, and should not be classified as erotica for the Mensa set. Indeed, the group object to the term erotica to describe their work. "That's not what we're about," Hannah insists. "We're making porn."

How graphic the films are varies from project to project. Their body of work ranges "from a 30-second movie on fisting to make-out porn with mostly groping." "On the Make" was inspired by a film Hannah saw on the West Coast "of a bunch of queers making out at a party." The Collective sent out invitations and filmed hours of a make-out party. "There were all kinds of people, and there was such a sexy energy in the room." One of the group's members has "an obsession with titty fucking and did a solo titty fucking project as well as a longer piece called 'Breakfast at Zuzu's' " that's a "meditation" on the same topic. The Collective has also made a series of "quick and gritty" 30-second pieces in which, it's safe to say, the emphasis is not on plot.

One of Art Nerd's goals is to instigate conversation and inspire other people. Hannah acknowledges that what whips the Collective's cream isn't necessarily going to get everyone going, "so we hope they'll pick up a camera and make their own." Future plans remain focused on "making porn and sparking conversation. We've got so many ideas — it's like a snowball of porn — and we feel like we've barely begun."

The Art Nerd Porn Collective's work screens this Sunday, February 22, at 8 p.m. at the Milky Way, 403-405 Centre Street in Jamaica Plain, as part of Truth Serum Production's Fiery February series. Cover is $8; call (617) 524-3740 or visit www.truthserum.org.

— Nina MacLaughlin

Continued from page 7

Melusine Overture, Mozart's Piano Concerto No. 17, with the redoubtable Peter Serkin, and Nielsen's Symphony No. 4 (*The Inextinguishable*). There's even an easy-on-the pocketbook ($16) open rehearsal this morning at 10:30 a.m. Regular performances are this evening at 8, tomorrow at 1:30 p.m., and Saturday and Tuesday at 8 p.m. at Symphony Hall, 301 Massachusetts Avenue in Boston. Tickets for those are $26 to $95; call (617) 266-1200.

BLUES. Local blues diva **Shirley Lewis** marks her 67th birthday — and almost a half-century of performing — at Squawk Coffeehouse at 9 p.m. with a special get-up-and-shout night she's calling "Gospel Jubilee." Squawk is in the Harvard-Epworth Methodist Church, 1555 Massachusetts Avenue in Harvard Square; call (617) 868-3661.

FILM. To speak or not to speak, that is the question. Not that pre-sound filmmakers had much choice in early adaptations of Shakespeare. Channel Zero shows what's lost, and gained, when the Bard is adapted without the music of his words in its program **"Silent Shakespeare,"** a collection of vintage adaptations of *A Midsummer Night's Dream*, *The Tempest*, *King Lear*, and others compiled by the British Film Institute. It screens at 7:30 p.m. at the Coolidge Corner Theatre, 290 Harvard Street in Brookline; call (617) 734-2501.

JAZZ. She's one of the finest jazz singers in town — nay, in America — and **Dominique Eade** does her thing with saxophonist Bill Pierce, guitarist Mick Goodrick, and bassist John Lockwood at the Regattabar in the Charles Hotel, 1 Bennett Street in Harvard Square, Cambridge; call (617) 876-7777.

Franz Ferdinand

WEDNESDAY: For your consideration this evening, two cultural-exchange programs: a band touted by American hipsters as a British answer to Interpol, and a New York band touted by British hipsters for their resemblance to prime-era junkie-tonk Stones. Franz Ferdinand, no relation to the late archduke, are a quintet of rakish Glaswegian art-schoolers whose best songs sound like the Strokes if they'd been raised on Mark E. Smith and Bowie instead of the Velvets and Television. And their dabbling in Moving Units–style Moroderpunk should keep Anglophiles' feet shuffling until the next Libertines record arrives. In advance of their homonymous debut (out on Domino March 9), Franz are at T.T. the Bear's Place, 10 Brookline Street in Central Square; call (617) 492-BEAR. Meanwhile, NYC's the Izzys have found a following in England, where they've landed a Peel Session and a record deal despite retaining domestic anonymity; on their homonymous debut album (due on Kanine Records in May), they proclaim allegiance to the sticky-fingered midnight rambles of Mick & Keef without resorting to vaudevillean blues-punk explosions. They're at O'Brien's, 3 Harvard Avenue in Allston; call (617) 782-6245.

Buckwheat Zydeco

THURSDAY 26: Back in the day, Stanley "Buckwheat" Dural was considered the legitimate heir to the legacy of zydeco king Clifton Chenier. That was after Dural, a Lafayette (Louisiana) funk-band leader, was recruited to play organ in the Chenier touring band. After the death of Chenier, Buckwheat was — at least temporarily — the new king, and the most popular zydeco bandleader around. And after that, *le deluge*: zydeco and Cajun music caught on worldwide. Buckwheat Zydeco, as he's been known since his days with Chenier, is still spreading the gospel of Louisiana-style R&B. He's at Johnny D's, 17 Holland Street in Somerville's Davis Square; call (617) 776-2004.

next weekend

Cuba libre

Dirty Dancing: Havana Nights changes partners

Back in 1987, *Dirty Dancing* came out of nowhere to excite audiences with its soft-boiled Romeo-and-Juliet story about a mousy rich girl (Jennifer Gray) in the still-repressed early '60s who's transformed into a dance champion by Patrick Swayze's rockin' hips. The film, though, was a *Flashdance* in the pan: it didn't spawn a resurgence in the movie musical (leave it to *Chicago* for that, if indeed it has) or even a sequel. Until now: *Dirty Dancing: Havana Nights.*

"It's not a sequel," says the film's producer, local filmmaker Sarah Green. "It's *Dirty Dancing*, 'colon,' not 'II.' I saw the original film when it first came out and loved it, but we didn't want to try to repeat its magic. This one takes place five years earlier and is totally different. But it does have the theme of people from different worlds coming together and having the world pull them apart. And it's a story about first love."

Romola Garai and Diego Luna

Oh and it's also a story about Castro's Cuban Revolution. Not as easy a topic to tap-dance around as class differences in the Catskills. That's where Green comes in, with her knack for combining the political and the entertaining, as she demonstrated in John Sayles's *City of Hope* and Julie Taymor's *Frida*. Also helping her cause was the source of the story — a real episode in the life of co-producer and choreographer JoAnn Jensen. "She was a young American dancer in Cuba in the late '50s who fell in love with a Cuban boy and had to leave when the Revolution came. That was her experience of first love, and she never forgot him. So there needed to be a balance between a story that is non-political — first love, teenagers, and dancing — and a story that is political — Cuba on the eve of Revolution. A story that is entertaining and fun, and yet you get the sense of something much bigger in the background."

It's that something bigger in the background that might unsettle some American audiences. Green understands that people might not be fans of Castro but believes they can sympathize with the feelings that brought him to power. "The Revolution was the hope of the Cuban people, and it's extraordinary that people would rise up and follow this charismatic leader and make a change. When the Revolution comes, they are thrilled, and so are we, because it really seems their life is going to change. Now we have the benefit of hindsight, that it changed in a way that wasn't expected. So we just filter that in; we don't know if it's going to change, but we hope it does."

Could be a tough sell in Miami. But then, there's the engaging cast: Romola Garai, who made such a strong impression in the underrated *I Captured the Castle*, and Diego Luna, who sizzled in Mexican director Alfonso Cuarón's hit *Y tu mamá también*. And, of course, the dancing and the music.

"One of the things we worked with is the '50s music that we all recognize, and there's some of that in the film — the big-band stuff," says Green, who collaborated with famed Arista Records founder Clive Davis in developing the soundtrack. "But there's also some of this wonderful Latin dance music. We worked to have a balance of '50s and modern Latin music. And it does lend itself to a very good blend. I'm very pleased because it makes that traditional music very accessible."

Cuba today remains cut off from most Americans by US policy; *Havana Nights* was shot in Puerto Rico. Does Green see a change?

"Not yet. Any minute now. But not yet. I believe so. I have mixed feelings about it. We need to open the doors there. Absolutely. But I dread the first McDonald's."

Sarah Green will appear at a benefit screening of Dirty Dancing: Havana Nights *in support of local filmmaker Henry Ferrini at the Loews Liberty Tree Mall in Danvers next Friday, February 27, at 7 p.m. The film will open in Boston on that date at theaters to be announced.*

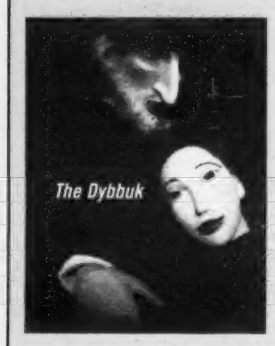
— Peter Keough

theater

Beyond Pinocchio

Puppets take on *The Dybbuk*

Like a living species, a play survives the test of time if it's adaptable. We've had *G.I. Hamlet* and a voodoo *Macbeth* and Medea as a paparazzi-pursued dowdy diva. S. Ansky's *The Dybbuk* wasn't written until 1914, but already the play seems as interpretable as any of Shakespeare's: it's taken the shape of a ballet, an opera, and several variations for the stage, including Tony Kushner's, which debuted at New York's Public Theatre in 1997. Just three years before that, it had reached another evolutionary stage when writer and award-winning puppeteer Mark Levenson created *Between Two Worlds/ The Dybbuk* with the Oregon-based Tears of Joy Theatre, the country's second-largest puppet-theater company for adults. Their collaboration makes its area debut at the Leventhal-Sidman Jewish Community Center in Newton next weekend.



Ansky was born in Russia and raised a Jew. As a young man, he rejected his religious tradition, but after trafficking in secular Russian circles for years, he returned to it. Through his new lens of faith, he saw Jewish culture in Europe disappearing, so he embarked on an ethnographic expedition through Eastern Europe. Among the Yiddish folk songs and legends he documented was that of the dybbuk, a demon spirit suffused with mystical thought. Ansky didn't so much retell a folktale in his play, which he wrote in Yiddish, as incorporate the idea of the dybbuk into a story he created.

But why puppets? Levenson, speaking over the phone from his Manhattan home, says there has to be a "darn good reason" for producing a play made for humans with puppets: it has to add something not possible with humans alone. The phrase "between two worlds," he says, both captures the concept of a dybbuk — a soul that inhabits a human body because the spirit is still rooted in the human world — and describes the visual metaphor expressed by the puppet form. "The play has two levels of reality: the natural and the supernatural. In human theater, there's one mode of expression: the human actor. You can see only one level of reality in the human theater version. The supernatural can't be shown. In puppet theater, there are puppets *and* people, two qualitatively different things, so you can represent two different realities. Puppets represent human characters, and the human performers, in addition to being the puppeteers, are the spirits."

In the story, a poor religious scholar dies upon learning that Leah, the object of his affection, is marrying a wealthy man. The student doesn't know that his father and Leah's, old friends, had promised to wed their children. But with the marriage contract and the man's heart both broken, his soul becomes a dybbuk that inhabits Leah to secure her eternal love. What follows is a clash of earthly and heavenly desires in courtroom trials and exorcism proceedings.

Between Two Worlds uses bunraku, a style in which performers can be seen manipulating and even interacting with the dolls. "Bunraku connects with the dybbuk in my mind," Levenson explains. "There's the image of the performers hovering over and controlling puppets in the same way ghosts and spirits hover over and control human characters. The play keeps coming up in different forms because it deals with second chances and setting right things that once went wrong, which is so essential to human thought. In life, we don't have the option to go back and fix things, so we create it in art."

Between Two Worlds/The Dybbuk *is hosted by the Jewish Theatre of New England at the Leventhal-Sidman Jewish Community Center, 333 Nahanton Street in Newton, February 28 and 29. Tickets are $12 to $25; call (617) 965-5226.*

— Liza Weisstuch

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To place a listing: bring it or send it to Listings, Boston Phoenix, 126 Brookline Ave., Boston 02215, at least eight days before the issue in which it would appear. Listings can also be faxed to 859-8201. We can't take any listings over the phone. There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Thursday to "Play by Play". Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call Phoenix Classifieds at 859-3300 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS WEDNESDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

THE UNSEEN *play Axis on Friday.*

clubs

THURSDAY 19

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Vahalla Kittens, BioPop, Vic Thrill.

AN TAIN, Boston. At 5 p.m., DJ Keith.

AN TUA NUA, Boston. Top 40 with DJ Ren Justice.

ARIA, Boston. NYC hip-hop with guest DJs.

AVALON, Boston. At 10 p.m., "International Thursdays." Eurohaus, with DJs Arsit, JC, Eddie Lee, Ricky Fatts with special guest DJs.

THE AVENUE, Allston. At 7 p.m., "Acoustic Pop" with Will Daly. At 9 p.m., "Dance Your Ass Off" with DJ Hoff.

AXIS, Boston. At 10 p.m., DJ Nailz, Tasty & Taner K spinning vocal and progressive house.

BARKING CRAB, Boston. Mike Turk.

THE BEACHCOMBER, Quincy. New Blood.

BILL'S BAR, Boston. Fluttr, One of Us, Earth Defense Force, Mindfield.

BLARNEY STONE PUB, Dorchester. '80s and today with DJ Scorch.

BLUE CAT CAFE, Boston. DJ Casey.

BLUESTONE BISTRO, Brighton. "Open Mic."

BOB THE CHEF'S, Boston. Black Sole Ensemble.

BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."

BREEZEWAY BAR & GRILLE, Roxbury. One Achord.

BUCK MULLIGAN'S, West Roxbury. R&B and commercial dance with DJ George.

THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 10 p.m., Swinging Johnsons.

BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.

CANTAB LOUNGE/THIRD RAIL, Cambridge. Chris Waller, Gordon Beadle. New Day.

CENTER FOR THE ARTS IN NATICK, Natick. Hewitt Huntwork.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. Old school hip-hop with DJs Bird and K.M.

CLUB PASSIM, Cambridge. Laura Cortese Band.

COMMON GROUND, Allston. "Love Night," '80s, all vinyl with DJ Brian.

DEVLIN'S LOUNGE AND BAR, Brighton. DJ Tom.

DICK'S LAST RESORT, Boston. Rockhoppers.

EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.

EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.

ENCORE, Boston. Michelle Currie.

THE ENORMOUS ROOM, Cambridge. Hip-hop with DJs Hua Hsu and Cchay.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.

THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L. and Mr. Aru.

FELT, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

THE GOOD LIFE DOWNTOWN, Boston. Bombay Jim & the Swinging Sapphires.

GREEN BRIAR, Brighton. DJ Stelah.

GREEN DRAGON, Boston. Spitting Vinnies.

GREEN STREET GRILL, Cambridge. Dwight Richard.

HANNAH'S, Somerville. Reggae and house with guest DJs.

HENNESSY'S, Boston. Danny Trucker & the Vibe Tribe.

IRISH VILLAGE, Brighton. DJ Cherry.

JACOB WIRTH RESTAURANT, Boston. At 6 p.m., Clay Brown Trio.

JOHNNY D'S, Somerville. Marcia Ball.

JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Me & Julio.

THE KELLS, Allston. "Fun House" with DJs Edgar and David James.

KENNEDY'S, Boston. John Mansfield.

THE KINSALE, Boston. Stretch.

KIRKLAND CAFE, Somerville. BJ Snowden, Andres Wilson, Sandy Hammond, Sofia Koutfovitis.

LA BOOM, Boston. At 10:30 p.m., "Privilege," international house with DJ Franklin.

LES ZYGOMATES, Boston. Silas Hubbard.

LIZARD LOUNGE, Cambridge. Kevin Griffin, Club D'elf.

MACHINE, Boston. "Human Thursday" with DJs Sean Caron and Angles.

MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.

MANTRA Boston. At 10:30 p.m., "Mantra Thursday" DJs spin eclectic international, vocal house, & hip-hop.

MATRIX, Boston. At 9 p.m., Numbers, Chinese Stars, Les Georges Lenningrad, Trin Tran.

MATT MURPHY'S, Brookline. "Round Midnight Jazz Session."

MIDDLE EAST, Cambridge. Upstairs: Streetlight Manifesto, Stray Bullets, Delegates. Downstairs: Inner Visions.

MIDWAY CAFE, Jamaica Plain. "Dyke Night."

MILKY WAY, Jamaica Plain. "Shake What Your Momma Gave You Party" with DJ Ren Justice.

THE MODERN, Boston. At 10 p.m., "Soma," with DJ Omar.

ORLEANS, Somerville. DJ Ren Justice.

PARADISE LOUNGE, Boston. "Bubble Up: Rub a Dubwise Thirstday Night" with DJ Bud E. Green.

PERKS COFFEEHOUSE, Norwood. Tom Driscoll.

PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Static.

THE PLACE, Boston. Greg Lutrell.

PLOUGH & STARS, Cambridge. Eilen Jewell Band.

PRAVDA 116, Boston. DJ David Mee.

PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.

Q, Boston. DJ Craig Smooth.

THE RACK, Boston. At 10 p.m., DJ Littles.

REDLINE, Cambridge. At 10 p.m., DJ Doc Mainstream.

REGATTABAR, Cambridge. Dave Douglas New Quintet.

RIVER GODS, Cambridge. "For Real, Too Reel."

ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.

THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter" with special guest DJs.

SCULLERS, Boston. Toots Thielemans, Kenny Werner, Oscar Castro-Neves.

SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.

SIT 'N BULL PUB, Maynard. Dell Smart & Exit In.

SKY BAR, Somerville. Day Jacob Smiled. Negative Space.

SOPHIA'S, Boston. "Latin Night" with DJ JR Vega.

SUGAR SHACK, Boston. "College Night" with DJ B-Spin.

SW1, Boston. Hip-hop, R&B. and Reggae with and DJ Renell.

TERRACE BAR AT THE COPLEY MARRIOTT HOTEL, Boston. Brian Walkley Band.

TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.

TOAD, Cambridge. At 7 p.m., Family Jewels. At 10 p.m., Armadillos.

TOP OF THE HUB, Boston. Chris Taylor Trio.

TRATTORIA IL PANINO, Boston. "Young Professionals Club."

T.T. THE BEAR'S PLACE, Cambridge. Damone. Avoid One Thing, Unbusted.

21st AMENDMENT, Boston. DJ Sean Daly.

VAPOR, Boston. "MOCCA," hip hop and R&B with DJs KC and Ron Steel.

VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.

VERTIGO, Boston. "Diversify Thursdays," deep soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.

WALLY'S CAFE, Boston. Francisco Mela Quintet.

WESTERN FRONT, Cambridge. At 10 p.m., "Reggae Mix & Mingle" with Stepper's Heaven.

WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.

WHITE RAINBOW RESTAURANT & MARTINI BAR, Gloucester. At 7:30 p.m., John Hyde & Linda Amero.

WONDER BAR, Allston. Grant Langford Review.

ZEITGEIST GALLERY, Cambridge. At 8 p.m., Jennifer Matthews. At 10 p.m., Ahiroya Tssukamoto.

ZUZU, Cambridge. Alex McGregor, Amypop, Star Star Quarterback.

FRIDAY 20

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JOE'S ON HIGH STREET (617-523-4000), 200 High St. Boston.
JOHNNY D'S (617-776-2004), 17 Holland St., Davis Sq., Somerville.
JOSE McINTYRE'S (617-451-9460), 160 Milk St., Boston.
JUKEBOX (617-338-ROXY), 275 Tremont St., Boston.
THE KELLS (617-782-9082), 161 Brighton Ave., Allston.
THE KINSALE (617-742-5577), 2 Center Plaza, Boston.
KIRKLAND CAFE (617-491-9640), 425 Washington St., Somerville.
KOWLOON (781-233-0077), Rte. 1 North, Saugus.
LA BOOM (617-357-6800), 25 Boylston Pl., Boston.
LES ZYGOMATES (617-542-5108), 129 South St., Boston.
LIZARD LOUNGE (617-547-0759), 1667 Mass. Ave., below Cambridge Common Restaurant, Cambridge.
LUPO'S AT THE STRAND (401-272-5876), 79 Washington St., Providence, RI.
MACHINE (617-536-1950), 1256 Boylston St., Boston.
MAN RAY (617-864-0400), 21 Brookline St., Cambridge.
MANTRA (617-542-8111), 52 Temple St., Boston.
MATRIX (617-338-ROXY), 275 Tremont St., Boston.
MATT MURPHY'S (617-232-0188), 14 Harvard St., Brookline.
METROPOLIS (401-454-5483), 172 Pine St., Providence, RI.
MIDDLE EAST (617-497-0576), 472 Mass Ave, Central Sq., Cambridge.
MIDWAY CAFE (617-524-9038), 3496 Washington St., Jamaica Plain.
MILKY WAY (617-524-3740), at Bella Luna, 405 Centre St., Jamaica Plain.
MR. DOOLEY'S TAVERN (617-338-5656), 77 Broad St., Boston.
THE MODERN (617-536-2100), 36 Lansdowne St., Boston.
NEWS (617-426-6397), 150 Kneeland St., Boston.
NICK'S COMEDY STOP (617-482-0930), 100 Warrenton St., Boston.
NICK'S MAUI (508-482-0930), Rte. 28 North, Brockton.
NOIR (617-233-6363), Charles Hotel, 1 Bennett St., Cambridge.
OCEANA RESTAURANT (617-227-0800), Marriott Long Wharf, 296 State St., Boston.
O'CONNOR'S (617-482-2255), 27 Columbus Ave., Boston.
O'LEARY'S (617-734-0049), 1010 Beacon St., Brookline.
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THE POINT (617-523-7020), 147 Hanover St., Boston.
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Q (617-742-2121), 25 Union St., Boston.
THE RACK (617-725-1051), 24 Clinton St., Faneuil Hall, Boston.
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ROGGIE'S (617-566-1880), 356 Chestnut Hill Ave., Brighton.
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RYLES (617-876-9330), 212 Hampshire St., Cambridge.
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SCULLERS (617-562-4111), 400 Soldiers Field Rd., Boston.
SHERBORN INN (508-655-9521), 33 North Main St., Sherborn.
SISSY K'S (617-248-6511), 6 Commercial St., Boston.
SIT 'N BULL PUB (978-897-7232), 163 Main St., Maynard.
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21st AMENDMENT (617-227-7100), Bowdoin St., Beacon Hill, Boston.
VAPOR (617-695-9500), 100 Warrenton St., Boston.
VENU (617-338-8061), 100 Warrenton St., Boston.
VERTIGO (617-723-7277), 126 State St., Boston.
WALLY'S CAFE (617-424-1408), 427 Mass. Ave., Boston.
WESTERN FRONT (617-492-7772), 343 Western Ave., Cambridge.
WEST STREET GRILLE (617-423-0300), 15 West St., Boston.
WHITE RAINBOW RESTAURANT & MARTINI BAR (978-281-0017), 65 Main St., Gloucester.
WONDER BAR (617-351-COOL), 186 Harvard Ave., Allston.
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IO's, Summer Villains, Weak Twos.

AN TAIN, Boston. At 5 p.m., DJ Sean O. At 10 p.m., DJ David Natola.

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ATLAS DANCE, Boston. "Top 40 Dancing."

AVALON, Boston. At 10 p.m., "Avaland" with DJs MJ and Shalako with special guest DJs.

THE AVENUE, Allston. At 9 p.m., DJ Steve Auston.

AXIS, Boston. At 7 p.m., Unseen, Virus, Crash & Burn. At 10 p.m., "Pop" with DJ David James and special guest DJs.

THE BEACHCOMBER, Quincy. Jim Plunkett.

BILL'S BAR, Boston. Slunt, Drive, Temptress, Bantam, Pretty Suicide.

BLARNEY STONE PUB, Dorchester. Commerical dance and R&B.

BLUE CAT CAFE, Boston. DJ Pete Winfrey.

BOB THE CHEF'S, Boston. Herman Johnson Jazz Quartet.

BOSTON ROCKS, Boston. Top 40 Dance & hip-hop with DJ Bruno.

BRAVO@THE MFA, Boston. Bill Duffy.

BROOKLINE COMMUNITY CENTER FOR THE ARTS, Brookline. At 10 p.m., "Feel" house, funk, soul, and break dance.

BUCK MULLIGAN'S, West Roxbury. R&B, rock, and dance with DJ Keith.

BULL RUN, Shirley. Spread Eagle.

BUZZ BOSTON/EUROPA, Boston. "The Lava Bar: Girl's Night Out," house and trance with DJ Melinda.

CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: DJ Turn ta Bill.

CENTER FOR THE ARTS IN NATICK, Natick. Julien Kasper Group.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Get Some Fridays," hip-hop with the Freakas.

CLUB PASSIM, Cambridge. Tony Bird.

COMEDY CONNECTION, Boston. At 8 and 10:15 p.m., Dom Irrera.

COMMON GROUND, Allston. Joint Chiefs.

COPPERFIELD'S, Boston. Westbound Train, Larkin Brigade, Pubcrawlers.

DEVLIN'S LOUNGE AND BAR, Brighton. DJ Bruno James.

DICK'S LAST RESORT, Boston. Soul City.

DOC RYAN'S PUB, Salem. 3 Toad Sloth, Spike Emerson Society.

DRUID PUB, Cambridge. At 6 p.m., "Traditional Irish Seisiun" with Peter Molloy & Friends.

EKCO LOUNGE, Boston. At 10 p.m., "Freaky

Continued on page 12

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SAT 02/21 SHAUN & SUZI'S 11TH ANNUAL MARDI GRAS BALL - LAURIE SARGENT (TWINEMEN) - PAULA KELLEY • CHRIS MASCARA - MICK MONDO • RICK BERLIN - CHRIS COTE (SEKS BOMBA, UPPER CRUST)
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MON 02/23 KEVORKIAN'S ANGELS - DISENGAGED • BANE OF EXISTENCE - WATCHMAKER
TUE 02/24 ELEFANT - THE GOOD NORTH • ABERDEEN CITY
WED 02/25 THE STATES - THE MEDICINE LINE • ROH DELIKAT - PARKER HILL
THU 02/26 SLATER - AIR HOCKEY CHAMPION (CD REL) - ROXIE • MIDNIGHT EVILS • THE GLOW
DOWNSTAIRS
THU 02/19 INNERVISIONS (FROM ST. JOHN)
FRI 02/20 MARY LOU LORD - THE GOSSIP • GINGERSOL - YOUNG PEOPLE
SAT 02/21 THE BAGS (REUNION) - BEEFY DC • BLACK HELICOPTER
SUN 02/22 ANALOG METHOD - RANE • FLUTOPIA
MON 02/23 THE VON BONDIES - RUNNER & THE THERMODYNAMICS - THE COUNT ME OUTS
WED 02/25 THE SKATALITES - WESTBOUND TRAIN - MASS HYSTERIA
ZUZU
MUSIC BEGINS AFTER DINNER 21+
MONDAY - PAULA KELLEY
TUESDAY - SARAH BORGES
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THURSDAY - ALEXANDER MCGREGOR
FRIDAY - LATIN WITH GIANCARLO BUSCAGLIA
SATURDAY - SOUL-LE-LU-JAH
SUNDAY - LENNY AND THE PISS POOR BOYS
FRI 02/27 TOUSSAINT - RED PILL • SARAH RABDOU - AUTOMATO (CAPITOL REC)
SAT 02/28 "SURPRISE ME MR. DAVIS" FEATURING - THE SLIP - LESLIE HALPERT • NATHAN MOORE
SUN 02/29 JOAN OF ARC - LOVE OF EVERYTHING • MAKE BELIEVE
MON 03/01 BUNK 9
TUE 03/02 KAYO DOT - REPRESS • ECLECTIVE COLLETIVE - A COLD REALITY
UPSTAIRS
03/03 ALASKA!
03/04 EMERGENCY MUSIC, THE GASOLINES
03/05 THE INFORMATION, THE CIGNAL
03/06 EUGENE MIRMAN
03/07 PATRICK MCALOON BAND
03/08 UNDER FALLING SKIES, GAIAH
03/09 GO GO GO AIRHEART, THE HIGHER
03/10 MAE, COPELAND, THE WORKING TITLE
03/11 SUPERLOW, TOPHEAVY, CHEATERPANT
03/12 27, SUPERHOPPER, GRUBSTAKE
03/13 COBRAMAN &THE PHILADELPHIA CASH MASTERS, FILLMORE BROWN
03/15 SOARING I
03/16 BRANT BJORK, CODETTA, NICK OLIVERI
03/18 NO DECEMBER, SEEMLESS
03/19 PAPERMOON
03/25 VALHALLA KITTENS, THE BRAVERY
DOWNSTAIRS
THU 02/26 THE TRADITIONAL RAP TOUR WITH : CAMP LO • GRAND AGENT - TAJAI (FR HEIROGLYPHICS) - MARK SPITZ (AKA SPAZTIK) - EMCEE FEAT MAESTRO BLACK TRUNKS • DJ TEEKO (4 ONE FUNK) - DJ DEVRO (DEMOLITION MEN) AND SPECIAL GUESTS
FRI 02/27 THE WALKMEN - THE NATIONAL - THE AUTUMN RHYTHM
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4/04 NOAM CHOMSKY
5/27 REVEREND HORTON HEAT
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02/28 STEVE KIMOCK BAND
02/29 DE LA SOUL
03/04 ENGINE DOWN, JEALOUS SOUND
03/05 BORIS GREBENSHIKOV
03/06 GOD'S LITTLE JOKE, CHERRY S/T
03/11 MEKONS, JOHNNY DOWD
03/12 THE BOCKS (CD REL), MALVERN
03/13 SUCKA BROWN
03/17 PIERALD, THE EXIT, KEVIN DEVINE
03/18 AVIV GEFEN
03/21 BLACK HEART PROCESSION
03/27 BROKEN SOCIAL SCENE
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Continued from page 11

Friday" Hip hop and Top 40 dance.
EMBASSY, Boston. At 10 p.m., "Urban Grooves" with DJ Ricky Fatts.
ENCORE, Boston. "Cabaret Open Mic" with Jan Peters, Colleen Powers, Michael Ricca, Brian Patton.
THE ENORMOUS ROOM, Cambridge. At 9 p.m., DJ Language, Nick Follett.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Vocal house, '70s, '80s, '90s with DJ Bob Gallagher.
EVOS ARTS, Lowell. McKinley's Mood, Bossa Relief.
THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Luca.
THE GOOD LIFE DOWNTOWN, Boston. Aaron Burnett Trio.
GRAND CANAL, Boston. Pig Pen.
GREEN DRAGON, Boston. Freeze Pop.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
G-SPOT, Boston. "Deep, sexy house" with DJs Mike Traylor & Paul Incus.
GUIDO OSHEA'S, Brockton. "Mirage Night Club," Haitian, Caribbean and Cape Verdean music.
HARPERS FERRY, Allston. Entrain.
THE HARP, Boston. Catunes.
HENNESSY'S, Boston. At 5 p.m., Me & Julio. At 8 p.m., Spike the Punch.
IRISH VILLAGE, Brighton. "Funky Friday" with Elyte, Cnyce, Mas.
JEANIE JOHNSTON PUB, Jamaica Plain. "Rockabilly Night" with Coachmen, Cranktones.
JOHNNY D'S, Somerville. Sam Kininger, Trebec.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. "Ladies Night" with DJs Doc and Kieran.
KENNEDY'S, Boston. Matt Fulton, Peter Rice.
KIRKLAND CAFE, Somerville. "Club Bohema Mardi Gras Masquerade Ball" with Mr. Sparkle, Chicken Slacks Soul Revue, Confederacy of Dumpsters, Second Line Social Aid & Pleasure Society.
LA BOOM, Boston. "Fashion Fridays" with DJ Roland Lopez.
LES ZYGOMATES, Boston. Ronnie Ron Trio.
LIZARD LOUNGE, Cambridge. John Bickford, John Haydon, Grey Star Morning.
LUPO'S AT THE STRAND, Providence, RI. Beatlejam, Machine.
MAN RAY, Cambridge. "Fantasy Factory," kinky fetish industrial with DJ Chris Ewen and trance with DJ Brad Gwynn.
MATT MURPHY'S, Brookline. "TFI Friday."
MIDDLE EAST, Cambridge. Upstairs: Fooled by April, Passenger, Scamper, Crumb Sullivans. Downstairs: Mary Lou Lord, Gossip, Gingersol, Young People.
MILKY WAY, Jamaica Plain. Thru the Keyhole Burlesque, Sean Mencher Combo, Dana Stewart & the Old Howards, Twilight Ranchers.
MR. DOOLEY'S TAVERN, Boston. Patsy Whelan, Tony O'Riorden.
THE MODERN, Boston. At 10 p.m., Latin house with DJ JC.
NOIR, Cambridge. Toussaint & the China Band.
OCEANA RESTAURANT, Boston. Mike DiBari Trio.
ORLEANS, Somerville. DJ Tom.
THE PALACE, Saugus. "Rio" Brazil's Carnaval; "Uptown" DJs spin faves from the '70s and '80s; "Oxygen" rap, hip-hop, top 40, and progressive dance; "Male Encounter" all-male dance review; "Rockpile."
THE PALLADIUM, Worcester. Catch 22, Mustard Plug, Big D & the Kids Table, Planet Smashers.
PARADISE LOUNGE, Boston. Soft Explosion, Antler.
PARADISE ROCK CLUB, Boston. At 9 p.m., Assembly of Dust.
PARRIS, Boston. Central Basement.
PERKS COFFEEHOUSE, Norwood. Deborah F. Galiga.
PHOENIX LANDING, Cambridge. Disco, hip-hop, and Top 40 with DJ Ren Justice.
THE PLACE, Boston. At 10 p.m., VJ Laptop.
PLOUGH & STARS, Cambridge. Chris McDermott.
THE POINT, Boston. "Fluid," house and techno, with DJ troupe Recordheadz.
Q, Boston. "Hip-hop & Top 40" with DJ B Spin.
THE RACK, Boston. At 10 p.m., DJ Johnny C.
REDLINE, Cambridge. At 9 p.m., "Touch" with Shadowkings.
REGATTABAR, Cambridge. Jose de Santos-Val Ramos-Jose Ramos Flamenco Trio.
RIVER GODS, Cambridge. "Diversion" mello tekno, scsi disko, NeuSoul, with DJ Easy.
ROGGIE'S, Brighton. Upstairs: Ali. Lounge: "Dance Your Ass Off" with DJ Hoff.
THE ROXY, Boston. At 10:30 p.m., "The Cat Club" with DJ Manolo and special guest DJs.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SCULLERS, Boston. Toots Thielemans, Kenny Werner, Oscar Castro-Neves.
SISSY K'S, Boston. At 5 p.m., Matt Browne. At 9 p.m., Stu Sinclair & Kevin Kirrane. Upstairs: Hi-NRG and pop house, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Knot.
SKY BAR, Somerville. Drive Like It's Stolen, Vegas Valentinos, Rattle Battle.
SPRINGSTEP, Medford. Collins, Fishken & Groves Trio.
SUGAR SHACK, Boston. "Boston's A-List" Hip hop, old school, and top 40 with DJ B-Spin.
SUSHI ISLAND, Wakefield. Ida Zecco Duo.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. Top 40 RMX, Hip-Hop, and House with DJ Littles.
TOAD, Cambridge. Coots.
TOP OF THE HUB, Boston. Chris Taylor Quartet.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.
T.T. THE BEAR'S PLACE, Cambridge. Murphy's Law, Kings of Nuthin', Meat Depressed.
21st AMENDMENT, Boston. DJ Sean Daly.
VENU, Boston. "Roomba," Latin sounds with DJ Roger M. and house with DJ Arsit.
VERTIGO, Boston. "Dream Lounge," international, Latin and house with DJ Marcocci, and vocal and high energy house with DJ Soulheris.
WALLY'S CAFE, Boston. Darren Barrett Quintet.
WESTERN FRONT, Cambridge. "Hip-hop, R&B Showcase."
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WHITE RAINBOW RESTAURANT & MARTINI BAR, Gloucester. At 7:30 p.m., Odie Teken & Karin Parker.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Quartet.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., John Cremona. At 9 p.m., Dave Maxwell.
ZUZU, Cambridge. Gian Carlo Buscaglia.

THE WOGGLES *play the Abbey on Saturday.*

SATURDAY 21

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Woggles, Muck & the Mires, Andrea Gillis, Cookies Downtown.
ALL ASIA CAFE, Cambridge. U.V. Protection, New You.
AN TUA NUA, Boston. "Shake It Up," Top 40 with DJ Ren Justice.
ARIA, Boston. "Ecco," international and vocal house, with DJ Roger M. In the Angel Room, "International Saturdays."
ATLAS DANCE, Boston. "Top 40 Dancing."
AVALON, Boston. At 10 p.m., "Avaland" with DJ Nailz and special guest DJs.
THE AVENUE, Allston. At 5 p.m., "Acoustical Pop" with Ali. At 9 p.m., House with DJ Munroe.
AXIS, Boston. At 10 p.m., "NEXT" Boston's True Alternative Dance Night.
THE BEACHCOMBER, Quincy. Joshua Tree, Baby Strange.
BLARNEY STONE PUB, Dorchester. Commerical dance and R&B.
BLUE CAT CAFE, Boston. DJ Casey.
BOB THE CHEF'S, Boston. ZMQ.
BOSTON ROCKS, Boston. Interactive video Top 40 Dance & hip-hop party with VJ Johnnie Walker.
BUCK MULLIGAN'S, West Roxbury. R&B, rock, and dance with DJ Keith.
BULL RUN, Shirley. Graham Parker.
BUZZ BOSTON/EUROPA, Boston. "Killer Dance Club," gay night with DJs Mary Alice & Michael Sheehan.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: DJ Turn ta Bill.
CENTER FOR THE ARTS IN NATICK, Natick. Schooner Fair.
CLUB CAFE, Boston. "Boys Night Out" with VJ Cliff Cunningham.
CLUB 58, Quincy. "Sin Spin Saturday" hip-hop and danca classics with DJ Laz-E.
CLUB PASSIM, Cambridge. Flynn.
COMEDY CONNECTION, Boston. At 8 and 10:15 p.m., Dom Irrera.
COMMON GROUND, Allston. Swinging Johnsons.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Bruno James.
DICK'S LAST RESORT, Boston. Booty.
DOC RYAN'S PUB, Salem. Blue Collar Joe.
EMBASSY, Boston. At 10 p.m., house with DJ Eddie K.
ENCORE, Boston. DesPres & DeGraff.
THE ENORMOUS ROOM, Cambridge. "Breaks & Such" with Mark Estrada.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Disco, motown, and classics from the '80s & '90s with DJ John Reed.
EVOS ARTS, Lowell. Supplication.
FELT, Boston. "Top 40 and Club Classics."
THE GOOD LIFE CAMBRIDGE, Cambridge. Weepin' Willie.
THE GOOD LIFE DOWNTOWN, Boston. Jim Porcella Trio.
GRAND CANAL, Boston. Thomas Park.
GREAT SCOTT, Allston. "The Plan" with DJs Victoria & Carl, Emergency Music, End of the World, Narrator.
GREEN DRAGON, Boston. Random Axis.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
G-SPOT, Boston. "Deep, sexy house" with DJs Mike Traylor & Paul Incus.
HARPERS FERRY, Allston. Dirty Dozen Brass Band, Soul of John Black.
THE HARP, Boston. Central Basement.
HENNESSY'S, Boston. At 9 p.m., DJ Misha.
IRISH VILLAGE, Brighton. "Left Saturday" with DJ Kelvin.
JACOB WIRTH RESTAURANT, Boston. At 7 p.m., Steve Fell Band.
JOHNNY D'S, Somerville. Superhoney.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. Hip-hop, house, techno, top 40 with DJs Darren Drag & Tom O'Toole.
KENNEDY'S, Boston. Dorothy Miller.
KIRKLAND CAFE, Somerville. Rock E. Rollins, John Macey & the Score, Nick Danger.
LA BOOM, Boston. "Futurebeat: Alien Disco" with DJ Addambombb.
LIZARD LOUNGE, Cambridge. Jim Gaddis, Pills, Rocket Science, Sparkola, Bully Pulpit.
MAN RAY, Cambridge. "Liquid Disco Trash" with DJ Gary Conzo and retro new wave with DJ Chris Ewen.
MATT MURPHY'S, Brookline. Jimmy Ryan.
MIDDLE EAST, Cambridge. Upstairs: "Mardi Gras Ball" with Laurie Sargent, Paula Kelley, Chris Mascara, Mick Mondo, Chris Cote, Rick Berlin. Downstairs: Bags, Beefy DC, Black Helicopter.
MIDWAY CAFE, Jamaica Plain. Burning Sensations, Phermones.
MILKY WAY, Jamaica Plain. At 8:30 p.m., "Mango's Latin Club" with DJ Antonio Ortiz.
MR. DOOLEY'S TAVERN, Boston. Patsy Whelan, Tony O'Riorden.
THE MODERN, Boston. House with DJ Shiuan Lee.
ORLEANS, Somerville. DJ Gabe.
THE PALACE, Saugus. "Rio" Brazil's Carnaval; "Uptown" DJs spin faves from the '70s and '80s; "Oxygen" rap, hip-hop, top 40, and progressive dance; "Male Encounter" all-male dance review; "Club Copa" Latino Night; "Underground" top 40. Dance, Techno, Hip-hop, Reggae.
THE PALLADIUM, Worcester. Gov't Mule.
PARADISE LOUNGE, Boston. Car Crash Show.
PARADISE ROCK CLUB, Boston. At 9 p.m., Eastmountainsouth, Julian Coryell.
PARRIS, Boston. Kristin & the Noise.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave, one hit wonders, and disco with DJ Vinney.
THE PLACE, Boston. VJ Laptop.

FREE BAND LISTING!

The annual **Spring Band Guide** is on its way. You'll see it in the March 12 issue of the *Boston Phoenix*. Get a ***free listing*** by filling out this coupon and mailing it to: **Band Guide, The Boston Phoenix, 126 Brookline Ave., Boston, MA 02215. Or email information to bandguide@phx.com.**

Info must be recieved before February 27 to be included. And hey, please submit only one coupon per band or service. Band info should be completed by a band member or manager.

1. NAME OF BAND OR SERVICE

2. CHOOSE CLOSEST DESCRIPTION FROM LIST PROVIDED

☐ a cappella	☐ electronica	☐ punk
☐ alternative	☐ experimental	☐ rap/hip hop
☐ blues/r&b	☐ folk	☐ reggae/ska
☐ irish	☐ funk	☐ solo
☐ classical	☐ general business	☐ soul/gospel
☐ comedy	☐ jazz/fusion	☐ swing
☐ country	☐ latin	☐ tribute
☐ cover rock	☐ metal/hardcore	☐ world music
☐ dixieland	☐ oldies	☐ booking agency
☐ dj	☐ original rock	☐ recording studio

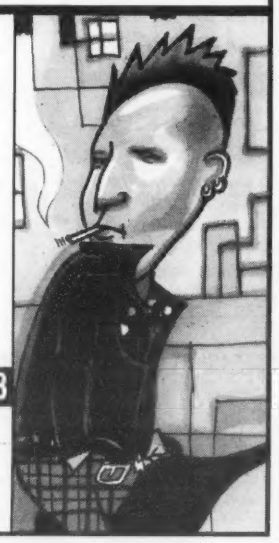
3. A MORE DETAILED DESCRIPTION OF YOUR MUSIC OR SERVICE
(i.e. techno-funk, zydeco surf, heavy metal, Maori folk, juju, goth, etc.)

4. WHO HANDLES YOUR BOOKINGS?

NAME:
ADDRESS:
CITY/STATE/ZIP:
PHONE: EMAIL:
WEBSITE URL:

ADVERTISE IN THE BAND GUIDE BY CALLING: (617) 859-3203

THE BOSTON Phoenix



PLOUGH & STARS, Cambridge. Ray Corvair Trio.
PRAVDA 116, Boston. High-energy dance music with DJ Rick Naples.
Q, Boston. At 9 p.m., DJ Josh Carl.
THE RACK, Boston. "Dance Party" with DJs Vinnie Peruzzi and Littles.
REDLINE, Cambridge. At 10 p.m., DJ Cherry.
REGATTABAR, Cambridge. Los Hombres Calientes.
RIVER GODS, Cambridge. "Peer Pressure" with Unlockedgroove.
ROGGIE'S, Brighton. House with DJ Marc Farrell.
THE ROXY, Boston. "Roxy Saturdays," high NRG house and dance, with DJ Adilson.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SCULLERS, Boston. Toots Thielemans, Kenny Werner, Oscar Castro-Neves.
SISSY K'S, Boston. At 4 p.m., Matt Browne. At 8 p.m., Kevin Kirrane. Upstairs: "Dance Party," old school and new dance, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Fools.
SKY BAR, Somerville. Medinasod, Tycoon Dog, Dij.
SOPHIA'S, Boston. DJ Edwin Matos.
SUGAR SHACK, Boston. Hip hop, and top 40 with DJ B-Spin.
SUSHI ISLAND, Wakefield. Nadine Chase, John Baboain.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. Hip-Hop, Reggae, '70s Funk, and House with DJ Bruno.
TOAD, Cambridge. At 7 p.m., "Greg's Saturday Showcase." At 10 p.m., David Johnston.
TOP OF THE HUB, Boston. Chris Taylor Quartet.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Anderson.
T.T. THE BEAR'S PLACE, Cambridge. Tarbox Ramblers, Downbeat 5, Triple Thick, Whoa Man Jesus.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "Crosswalk," with DJs David Skye, M.J.
VENU, Boston. European disco house with DJs Javier and Nico and "Mythos," ethnic house and Greek sounds with DJ Yorgo.
VERTIGO, Boston. "Vertigo Saturdays," hip hop, R&B, house, and reggae, with DJ Ron Steel.
WALLY'S CAFE, Boston. At 9 p.m., Darren Barrett Quintet.
WESTERN FRONT, Cambridge. "Hip-hop, R&B Showcase." Red Pill, Bien.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WHITE RAINBOW RESTAURANT & MARTINI BAR, Gloucester. At 7:30 p.m., Adria Smith.
WONDER BAR, Allston. Rusty Scott Quartet.
ZEITGEIST GALLERY, Cambridge. Walter Wright's Sensory Overlords, Pete Robbins/Randy Peterson Group.
ZUZU, Cambridge. "Soul Le Lu Jah."

SUNDAY 22

See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Lounge Around" with mellow beats by DJ Dave.
ARIA, Boston. "Living Room," lounge and vocal house.
THE ATTIC, Newton Centre. Coalboilers.
AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 10 p.m., "Gay Night," house with DJ Darrin Friedman.
THE AVENUE, Allston. "Lounge Night."
BARKING CRAB, Boston. "Sunday Brunch" with Enclave. At 6 p.m., Melissa Bolling, Peter Bell.
THE BEACHCOMBER, Quincy. At 2:30 p.m., Norman Payne. At 5:30 p.m., Mossie & the Boston Irish. At 9 p.m., '80s Dance Party.
BILL'S BAR, Boston. At 10 p.m., "Sunday Night Reggae" with DJ Selector K-Don.
BLARNEY STONE PUB, Dorchester. "Laid Back Sunday."
BLUE CAT CAFE, Boston. DJ Armen.
BOB THE CHEF'S, Boston. At 10 a.m., "Sunday Jazz Brunch."
BRAVO@THE MFA, Boston. "Jazz Brunch" with Ronnie Ron Duo.
BREEZEWAY BAR & GRILLE, Roxbury. John Kordalewski.
THE BURREN, Somerville. Front Room: At 2 p.m., "Traditional Irish Music." Back Room: At 8 p.m., "Singer-Songwriter Series" with Danielle.
CAMBRIDGE BREWING COMPANY, Cambridge. At 11 a.m., "Jazz Brunch" with Gypsy Schaeffer.
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Candy's Blues Jam."
CENTER FOR THE ARTS IN NATICK, Natick. At 1 p.m., Wolverine Jazz Band.
CHOPPIN' BLOCK PUB, Boston. "Raw Cuts" underground hip-hop with Nato, Kid Rek.
CLARK'S IN FANEUIL HALL, Boston. 9 Pound Bag.
COSTELLO'S Jamaica Plain. James Merenda's Masked Marvels.
COTTONWOOD CAFE, Boston. D Street Band.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Ren Justice.
DICK'S LAST RESORT, Boston. At 10 a.m., "Gospel Brunch" with Silver Lining. At 7:20 p.m., Big Time.
ENCORE, Boston. Dorothy Miller & Michael Larson.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Menage A Trois," Brazilian dance and Eurohouse with DJ Roland.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. Balla.
HENNESSY'S, Boston. Scott Damgaard.
IRISH VILLAGE, Brighton. DJ Kieran.
JACQUES UNDERGROUND, Boston. "Diamond Dunhill's Drag-Ons Review."
JOHNNY D'S, Somerville. At 9 a.m., "Jazz Brunch." At 4:30 p.m., "Open Blues Jam." At 9 p.m., "Salsa Dancing" with Rumba Na Ma.
THE KELLS, Allston. Downstairs: "Sin" with DJ Doc.
KENNEDY'S, Boston. "Sunday Brunch" with Keza Hersey.
MATT MURPHY'S, Brookline. L&D Bud E. Green.
METROPOLIS, Providence, RI. "Industry," uplifting house and dance anthems, with DJ Rick Naples.
MIDDLE EAST, Cambridge. Upstairs: Mr. T Experience, Manplanet, Knee Hi's. Downstairs: Analog Method, Rane, Flutopia.
MIDWAY CAFE, Jamaica Plain. Ho-Ag, Shark Mountain.
MILKY WAY, Jamaica Plain. "Fiery February Part III" with indie porn and performance with Art Nerd Porn Collective, Miss Dominica K.
MR. DOOLEY'S TAVERN, Boston. At 8 p.m., Mike Barrett.
O'LEARY'S, Brookline. At 7:30 p.m., "Irish Music Session."
ORLEANS, Somerville. At 7 p.m., "Jazz Session."
PARADISE ROCK CLUB, Boston. At 8 p.m., Dweezil Zappa, Lisa Loeb.
PHOENIX LANDING, Cambridge. At 6 p.m., "Celtica." At 10 p.m., "Bump," house music with DJs Demarkus Lewis, George Nessis.
PLOUGH & STARS, Cambridge. At 5 p.m., Mare Wakefield. At 9:30 p.m., Cranktones.
PURPLE SHAMROCK, Boston. James McKenna Duo.
THE RACK, Boston. At 10 p.m., DJ Mike Janedy.
REGATTABAR, Cambridge. Los Hombres Calientes.
RIVER GODS, Cambridge. "Reverie Boston," Goth, Industrial, and Lounge with DJ Jordan.
SISSY K'S, Boston. Greg Luttrell.
SKY BAR, Somerville. Becky Make Believe, Evanstar, Talking to Walls.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. At 10 p.m., "Session American" with Ry Cavanaugh, Sean Staples, Dinty Child, Jimmy Fitting, Billy Beard.
TOP OF THE HUB, Boston. At noon, "Sunday Brunch" with Bourbon Street Paraders. At 8 p.m., Marty Ballou Trio.
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giulano, and Giovanni.
T.T. THE BEAR'S PLACE, Cambridge. Left Hand Does, Concept 6, Dana Mier.
VAPOR, Boston. "T-Dance," old school house with DJ Danae.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
VERTIGO, Boston. Caribbean and World Beat with DJ Deville.
WALLY'S CAFE, Boston. At 3 p.m., "Sunday Afternoon Jazz Jam." At 9 p.m., Wally's Stepchildren.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
ZEITGEIST GALLERY, Cambridge. Audrey Ryan.
ZUZU, Cambridge. Lenny & the Piss Poor Boys.

MONDAY 23

See Club Directory for phone numbers and addresses.

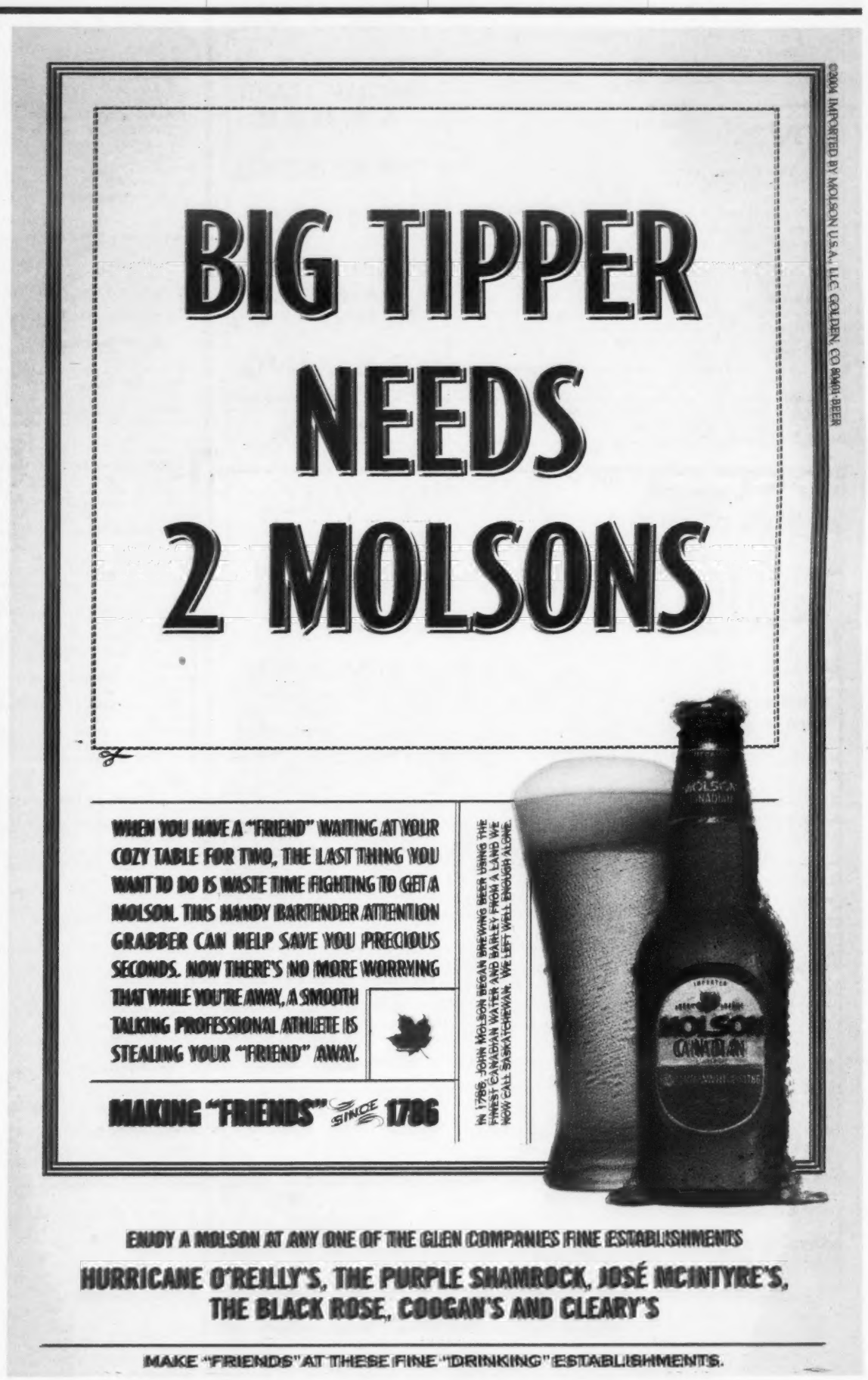
AN TUA NUA, Boston. "Ceremony," goth & industrial.
AXIS, Boston. At 7 p.m., Sounds, Ima Robot, Kill Hannah. At 10 p.m., "Static," drag show with DJ Jay Ine and Mizery.
BELL IN HAND TAVERN, Boston. "Tommy's Jam Session."
BLUE CAT CAFE, Boston. DJ Armen.
BOSTON ROCKS, Boston. "Martini Mondays."
BRENDAN BEHAN PUB, Jamaica Plain. "Sonic Ginger," down tempo lounge and dub with DJs Martini and Ah Dub.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music."
CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., "Singer-Songwriter Open Mic." At 9:30 p.m., Patty Keough.
CAPRICE, Boston. At 10 p.m., "Buddha Lounge."
CENTER FOR THE ARTS IN NATICK, Natick. Oen Kennedy, Brad Meyer.
CHARLIE'S KITCHEN, Cambridge. At 9 p.m., Curses, Marvels, Rock City Crimewave.
DEVLIN'S LOUNGE AND BAR, Brighton. "Acoustic Night" with Mike Willis.
DICK'S LAST RESORT, Boston. Nate Watkins.
ENCORE, Boston. Clara Lofaro Quartet.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
GREEN BRIAR, Brighton. "Irish Seisiun."
GREEN STREET GRILL, Cambridge. "Sir Cecil's Jam Session."
HENNESSY'S, Boston. Joe Carson.
LIZARD LOUNGE, Cambridge. Prana Trio, Kif.
LUPO'S AT THE STRAND, Providence, RI. Yeah Yeah Yeahs.
MIDDLE EAST, Cambridge. Upstairs: Kevorkian's Angels, Disengaged, Bane of Existence, Watchmaker. Downstairs: Von Bondies, Runner & the Thermodynamics, Count Me Outs.
MIDWAY CAFE, Jamaica Plain. "Midway Groove Thang: Collaborative Works in Progress."
O'CONNOR'S, Boston. Gannon Brothers.
PHOENIX LANDING, Cambridge. "Makka Mondays." Hip-Hop and Reggae with DJs Voyager :01, Uppercut, and Blackfinger
PLOUGH & STARS, Cambridge. Beek, Rhodes & Jeffries.
PURPLE SHAMROCK, Boston. Scott Damgaard.
THE RACK, Boston. At 10 p.m., DJ Mike Janedy.
RIVER GODS, Cambridge. "Weekly Wax."
SISSY K'S, Boston. Justin Beech.
TOAD, Cambridge. Tim Gearan Band, Shwang.
TOAD, Cambridge. Shwang, Tim Gearan Band.
TOP OF THE HUB, Boston. Paul Schmeling Trio.
T.T. THE BEAR'S PLACE, Cambridge. High Llamas, P.G. Six.
VAPOR, Boston. "Piano Open Mic" with Michelle Curry.
VERTIGO, Boston. "The Movement," deep house, house, and progressive with DJ Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., Dave Tronzo Funkloric Trio. At 10 p.m., Fringe.
ZUZU, Cambridge. "Unhappy Hour" with Paula Kelley.

TUESDAY 24

See Club Directory for phone numbers and addresses.

ALL ASIA CAFE, Cambridge. "Jazz and Poetry Open Mic" with Reggie Gibson.
ARIA, Boston. "One Nation Tuesdays," hip-hop, R&B, and reggae, with DJ Chubby Chub.
THE BANSHEE, Dorchester. Central Artery Project.
BILL'S BAR, Boston. "Phat Tuesday" Old School Hip-hop with DJ D-Sharp.
BLUE CAT CAFE, Boston. DJ "Easy on the Eyes" Carrie.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 7 p.m., "Open Mic" with Hugh McGowan.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: At 8 p.m., "Bluegrass Picking Party." At 10 p.m., True Life Bluegrass. Downstairs: At 9 p.m., "Bluegrass Picking Party."
CENTER FOR THE ARTS IN NATICK, Natick. "Jazz Jam."
CLUB 58, Quincy. "Live Wire Lounge" with Chapter in Verse.
CLUB PASSIM, Cambridge. "Open Mic."
DICK'S LAST RESORT, Boston. "Mardi Gras Madness" with Soul City.
EKCO LOUNGE, Boston. "The Lounge." Hip-hop, R&B, and Reggae.
EMBASSY, Boston. At 10 p.m., "Lot 36," house with DJ Eddie K.
ENCORE, Boston. Bobby Femino.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. Uncle Trouble.
GREAT SCOTT, Allston. "Cool Side of the Pillow."
GREEN STREET GRILL, Cambridge. Lilli Lewis.
HENNESSY'S, Boston. Scott Damgaard.
IRISH VILLAGE, Brighton. "Payback Tuesday" with DJs Soul Clap, Randy Deshaies, and Ryan Kick.
JOHNNY D'S, Somerville. California Guitar Trio.
THE KELLS, Allston. "Orange" with DJs John Davis, Pat Fontes.
LES ZYGOMATES, Boston. Alvin Terry Trio.
LIZARD LOUNGE, Cambridge. Joe Welsh, Sam Bisbee.
MATT MURPHY'S, Brookline. "Public House" with Geoff Scott.
MIDDLE EAST, Cambridge. Upstairs: Elefant, Good North, Aberdeen City.
MIDWAY CAFE, Jamaica Plain. Waipiki.
MILKY WAY, Jamaica Plain. "Rev. Pete's Rock-Star Karaoke."
MILKY WAY, Jamaica Plain. "Dynasty."
THE MODERN, Boston. At 10 p.m., "Lot 36," Latin house with DJ J.C.
PARADISE LOUNGE, Boston. "Heavy Rotation Records Showcase."
PHOENIX LANDING, Cambridge. "Deep Tones" with Big Ben Hillman.
PLOUGH & STARS, Cambridge. Michael Tarbox.
PURPLE SHAMROCK, Boston. DJ Dana Z.
THE RACK, Boston. At 6 p.m., "Afterwork Jazz." At 10 p.m., DJ Ricky.
REGATTABAR, Cambridge. Dead Cat Bounce.
RIVER GODS, Cambridge. "Eaves Drop" listening party.
RYLES, Cambridge. At 8 p.m., Ryles Jazz Orchestra.
SHERBORN INN, Sherborn. Lost in the Sauce.
SISSY K'S, Boston. Stu Sinclair. Upstairs: "In the Biz Hospitality Night," top 40 and popular dance, with DJ Ra-mu.
TOAD, Cambridge. At 10 p.m., Christian McNeill.
TOP OF THE HUB, Boston. Chris Taylor Trio.
T.T. THE BEAR'S PLACE, Cambridge. Product, Baby Boy H, Via Audio, Sparrowhawk.
VAPOR, Boston. "Retro Night" with DJs Danae and Michael Sheehan.
VENU, Boston. "Mynt," international sounds with DJ Adilson.

Continued on page 14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Ladies Night
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YEAH YEAH YEAHS
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Sunday, March 7 • $21
ELEPHANT MAN

Monday, March 8 • $15
SNOCORE TOUR
TRAPT
SMILE EMPTY SOUL
FINGER 11

New Date • Tuesday, March 16 • $20
PUDDLE OF MUDD

Wednesday, March 3 • $22.50
ZIGGY MARLEY
MICHAEL FRANTI & SPEARHEAD

Wednesday, March 17 • $20
DARK STAR ORCHESTRA

Thursday, March 18 • $10.95
THRICE

Friday, March 19 • $12
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Saturday, May 1 • $40
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COMING SOON:

Four Piece Suit
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February 14

Marcia Ball
February 19

Leon Russell
February 25

Sam Kininger Band
February 20

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Continued from page 13

VERTIGO, Boston. "Defmatch" electro-backbeat with DJs.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Rusty Scott & Mike McKenna Trio.
ZEITGEIST GALLERY, Cambridge. At 9 p.m.,"Whimsy Variety Show" with music, skits, poetry. At 11 p.m., "Open Music-Theater Jam."
ZUZU, Cambridge. Sarah Borges.

WEDNESDAY 25

See Club Directory for phone numbers and addresses.
ABBEY LOUNGE, Somerville. Joe Gueses Band.
AN TUA NUA, Boston. "Forward Movement," reggae, soul, and hip hop.
BARKING CRAB, Boston. Tim Gearan.
BILL'S BAR, Boston. Syn J, Sudden Ease, Hitmakers, Lee Wilson.
BLUE CAT CAFE, Boston. DJ Casey.
BRASSERIE JO, Boston. At 8:30 p.m., Jon DeLucia Trio.
BREEZEWAY BAR & GRILLE, Roxbury. Jeff Felder.
BROOKLINE COMMUNITY CENTER FOR THE ARTS, Brookline. At 8:30 p.m., "Open Mic Night."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Candy's Blues Jam."
CLUB 58, Quincy. "Blues Jam" with Shovelhead.
CLUB PASSIM, Cambridge. "pUnKs ArE fOLkS tOo."
COMMON GROUND, Allston. "What a Way to Go-Go," mod night with DJ Vin.
COYOTE GRILLE, Cambridge. Greg Luttrell.
DICK'S LAST RESORT, Boston. Big Time.
DOC RYAN'S PUB, Salem. "Open Mic Night."
EKCO LOUNGE, Boston. "Female Oil Wrestling."
ENCORE, Boston. Stacy Baker & Brian Nash.
THE ENORMOUS ROOM, Cambridge. "Galactic Fractures" deep funk and rare groove with DJ PJ Gray.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
EVOS ARTS, Lowell. Lumen Flux, DefflyD, DJ Vartan, W2.
THE EXCHANGE, Boston. "Explode Wednesday" with DJ Luca.
THE FIREPLACE, Brookline. Rob Mitzner Trio.
THE GOOD LIFE DOWNTOWN, Boston. "Rat Pack Karoake."
GREEN DRAGON, Boston. Scott Daamgaard.
GREEN STREET GRILL, Cambridge. Blue Rhino.
HENNESSY'S, Boston. Me & Julio.
IRISH VILLAGE, Brighton. "Release Wednesday" with DJ Kelvin.
JOE'S ON HIGH STREET, Boston. Samoa Wilson Band.
JOHNNY D'S, Somerville. Leon Russell.
THE KELLS, Allston. "Get Over the Hump" hip-hop, house, and dance with DJ Doc.
KENNEDY'S, Boston. Michelle Currie.
LES ZYGOMATES, Boston. David Eure Band, Latin Explosion.
LIZARD LOUNGE, Cambridge. Peter C. Johnson, Blind King, Vinyl Skyline.
MAN RAY, Cambridge. "Crypt," goth synthpop and industrial with DJ Chris Ewen, and "System," electro industrial trance power-noise with DJ Hellraiser.
MATRIX, Boston. "Lively: Underground Garage" with DJs G Notorious, Elyte, Jam-2, Senyo.
MATT MURPHY'S, Brookline. WERS.
METROPOLIS, Providence, RI. UK progressive, tribal, techno, and deep house with DJs Hoska and Cliff.
MIDDLE EAST, Cambridge. Upstairs: States, Medicine Line, Roh Delikat, Parker Hill. Downstairs: Skatalites, Westbound Train, Mass Hysteria.
MILKY WAY, Jamaica Plain. "Elevate Open Mic" with Tribeca, Brand Agent, Camp Lo, Tajai.
NEWS, Boston. At 5:30 p.m., DJ Jay Prouty.
ORLEANS, Somerville. "Slow Mo" with DJ Mona.
PARADISE LOUNGE, Boston. "Blackout Bar" with DJs Mark & Damian.
PARADISE ROCK CLUB, Boston. At 9 p.m., North Mississippi Allstars, Mofro.
PA'S LOUNGE, Somerville. "Blues Jam."
PHOENIX LANDING, Cambridge. House music and techno with DJs Caseroc, Chris Barnes.
P.J. RYAN'S, Somerville. Chris Pureka.
THE PLACE, Boston. Diana Karthas.
THE PLAYGROUND, Cambridge. "Open Mic."
PLOUGH & STARS, Cambridge. Bad Art Ensemble.
PRAVDA 116, Boston. Global house with DJs Alex & Felix and "Latin Lounge" with DJ JC.
PURPLE SHAMROCK, Boston. DJ Massi.
THE RACK, Boston. At 6 p.m., "Afterwork Jazz." At 10 p.m., DJ Ricky.
REGATTABAR, Cambridge. Aardvark Jazz Orchestra.
REMINGTON'S, Boston. At 8:30 p.m., Al Vega Trio, Johnny Souza.
RIVER GODS, Cambridge. "Primitive Sounds: American Blues, Gospel, Roots."
ROGGIE'S, Brighton. Jeanna & the McCoy Brother Band.
SCULLERS, Boston. Paula West & the Eric Reed Trio.
SIT 'N BULL PUB, Maynard. "Open Mic" with David Fishken.
SKY BAR, Somerville. Seeking 7, Amazing Device, Silencio.
SOPHIA'S, Boston. "Live Salsa."
SUGAR SHACK, Boston. Hip-hop and top 40 with DJ Ren Justice.
TOAD, Cambridge. At 7 p.m., Dinallo & Whitfield Duo. At 10 p.m., Ken Clark Organ Trio.
TOP OF THE HUB, Boston. Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. "Greek Night."
T.T. THE BEAR'S PLACE, Cambridge. Franz Ferdinand, RATATAT, Mobius Band.
VAPOR, Boston. Latino night with DJ Adilson.
VERTIGO, Boston. "Anitya," psy-trance with DJs Dino, Mathwin, and Dave Henshaw with special guests.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WESTERN FRONT, Cambridge. Gabe Johnson Quartet.
WONDER BAR, Allston. Leo Blanco.
ZUZU, Cambridge. "Varietease" with Thru the Keyhole Burlesque.

THURSDAY 26

See Club Directory for phone numbers and addresses.
ABBEY LOUNGE, Somerville. Vahalla Kittens, Lenny & the Piss Poor Boys.
AN TAIN, Boston. At 5 p.m., DJ Keith.
AN TUA NUA, Boston. Top 40 with DJ Ren Justice.
ARIA, Boston. NYC hip-hop with guest DJs.
AVALON, Boston. At 10 p.m., "International Thursdays," Eurohaus, with DJ Arsit with special guest DJs.
THE AVENUE, Allston. At 7 p.m., "Acoustic Pop" with Will Daly. At 9 p.m., "Dance Your Ass Off" DJ Hoff.
AXIS, Boston. At 10 p.m., DJ Nailz, Tasty & Taner K spinning vocal and progressive house.
BARKING CRAB, Boston. Joe Bargar.
THE BEACHCOMBER, Quincy. Gatsby, Bulletproof Plan.
BILL'S BAR, Boston. Psychedelic Breakfast, Nero.
BLARNEY STONE PUB, Dorchester. '80s and today with DJ Scorch.
BLUE CAT CAFE, Boston. DJ Casey.
BLUESTONE BISTRO, Brighton. "Open Mic."
BOB THE CHEF'S, Boston. Paulo Danay Jazz Quartet.
BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."
BREEZEWAY BAR & GRILLE, Roxbury. Pocket.
BUCK MULLIGAN'S, West Roxbury. R&B and commercial dance with DJ George.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 10 p.m., Swinging Johnsons.
BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Chris Waller, Gordon Beadle, New Day.
CENTER FOR THE ARTS IN NATICK, Natick. Revolutionary Snake Ensemble.
CENTURY LOUNGE, Providence, RI. Paul & Justin Caraher, Orbis Rex.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB 58, Quincy. Old school hip-hop with DJs Bird and K.M.
CLUB PASSIM, Cambridge. "StoryLAB."
COMMON GROUND, Allston. "Love Night," '80s, all vinyl with DJ Brian.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Tom.
DICK'S LAST RESORT, Boston. Classix Trax.
EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.
EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.
ENCORE, Boston. Michelle Currie.
THE ENORMOUS ROOM, Cambridge. DJs Hua Hsu and Cchay.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.
FELT, Boston. "Liquid" with DJs Chris DeSimone & Jynx.
THE GOOD LIFE DOWNTOWN, Boston. Great American.
GREEN BRIAR, Brighton. DJ Stelah.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. Dwight Richer Band.
HANNAH'S, Somerville. Reggae and house with guest DJs.
HARPERS FERRY, Allston. Lynch.
THE HARP, Boston. Brick Park.
HENNESSY'S, Boston. Danny Trucker & the Vibe Tribe.
IRISH VILLAGE, Brighton. DJ Cherry.
JACOB WIRTH RESTAURANT, Boston. At 6 p.m., Clay Brown Trio.
JOHNNY D'S, Somerville. Buckwheat Zydeco.
JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Me & Julio.
THE KELLS, Allston. "Fun House" with DJs Edgar & Mike Gioscia.
KENNEDY'S, Boston. John Mansfield.
THE KINSALE, Boston. Stretch.
KIRKLAND CAFE, Somerville. Those Dirty Swedes, Research Has Shown, Super Vain.
LA BOOM, Boston. At 11 p.m., "Privilege," international house with DJs Manos Linoxilakis and Christoph Muller.
LES ZYGOMATES, Boston. Silas Hubbard.
LIZARD LOUNGE, Cambridge. Jody Blackwell, Lucky 57, Barn Burning, Irreverends.
MACHINE, Boston. "Human Thursday" with DJs Sean Caron and Angles.
MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.
MANTRA Boston. At 10:30 p.m., "Mantra Thursday" DJs spin eclectic international, vocal house, & hip-hop.
MATT MURPHY'S, Brookline. "Round Midnight Jazz Session."
MIDDLE EAST, Cambridge. Upstairs: Slater, Air Hockey Champion, Roxie, Midnight Evils, Glow. Downstairs: Camp Lo, Grand Agent, Tajai, Mark Spitz, Maestro Black Trunks, DJs Teeko and Devro.
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
THE MODERN, Boston. At 10 p.m., "Soma," with DJ Omar.
ORLEANS, Somerville. DJ Ren Justice.
PARADISE LOUNGE, Boston. "Bubble Up: Rub a Dubwise Thirstday Night" with DJ Bud E. Green.
PARADISE ROCK CLUB, Boston. At 8 p.m., Stephen Kellogg, State Radio, Brian Webb.
PARRIS, Boston. Zoo.
PERKS COFFEEHOUSE, Norwood. Reaching for Buddha.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, and Lenore.
THE PLACE, Boston. Greg Lutrell.
PLOUGH & STARS, Cambridge. Sugar in the Gourd.
PRAVDA 116, Boston. DJ David Mee.
PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.
THE RACK, Boston. At 10 p.m., DJ Littles.
REDLINE, Cambridge. At 10 p.m., DJ Doc Mainstream.
REGATTABAR, Cambridge. Dominque Eade Quartet.
RIVER GODS, Cambridge. "Beats & Treats: Beat, Breaks & Gear" with Puma.
ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merengue, bachata, and house.
RYLES, Cambridge. At 7 p.m., Ned Evett & Franck Vigroux.
SCULLERS, Boston. Bruce Katz Quartet.
SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.
SKY BAR, Somerville. Thirdshift, Somadrone.
SOPHIA'S, Boston. "Latin Night" with DJ JR Vega.
SUGAR SHACK, Boston. "College Night" with DJ B-Spin.
SW1, Boston. Hip-hop, R &B, and Reggae with and DJ Renell.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. At 7 p.m., Family Jewels.
TOP OF THE HUB, Boston. Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. "Benefit for Kitty Angels" with Kitty Kill, Bourbon Princess, Hidden, Brett Rosenberg, Rosie Huntress, Caged Heat, Kari Nations, Lisa Bastoni, Mercury Charm Offensive.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "MOCCA," hip hop and R&B with DJs KC and Ron Steel.
VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.
VERTIGO, Boston. "Diversify Thursdays," soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.
WALLY'S CAFE, Boston. Francisco Mela Quintet.
WESTERN FRONT, Cambridge. "Reggae Mix & Mingle" with Dis & Dat, Strictly Yard.
WEST STREET GRILLE, Boston. "Late Night Lounge."
WHITE RAINBOW RESTAURANT & MARTINI BAR, Gloucester. At 7:30 p.m., John Hyde & Linda Amero.
WONDER BAR, Allston. Grant Langford Quartet.
ZEITGEIST GALLERY, Cambridge. At 9:30 p.m., Vadim Neselovskyi Group.
ZUZU, Cambridge. Alex McGregor.

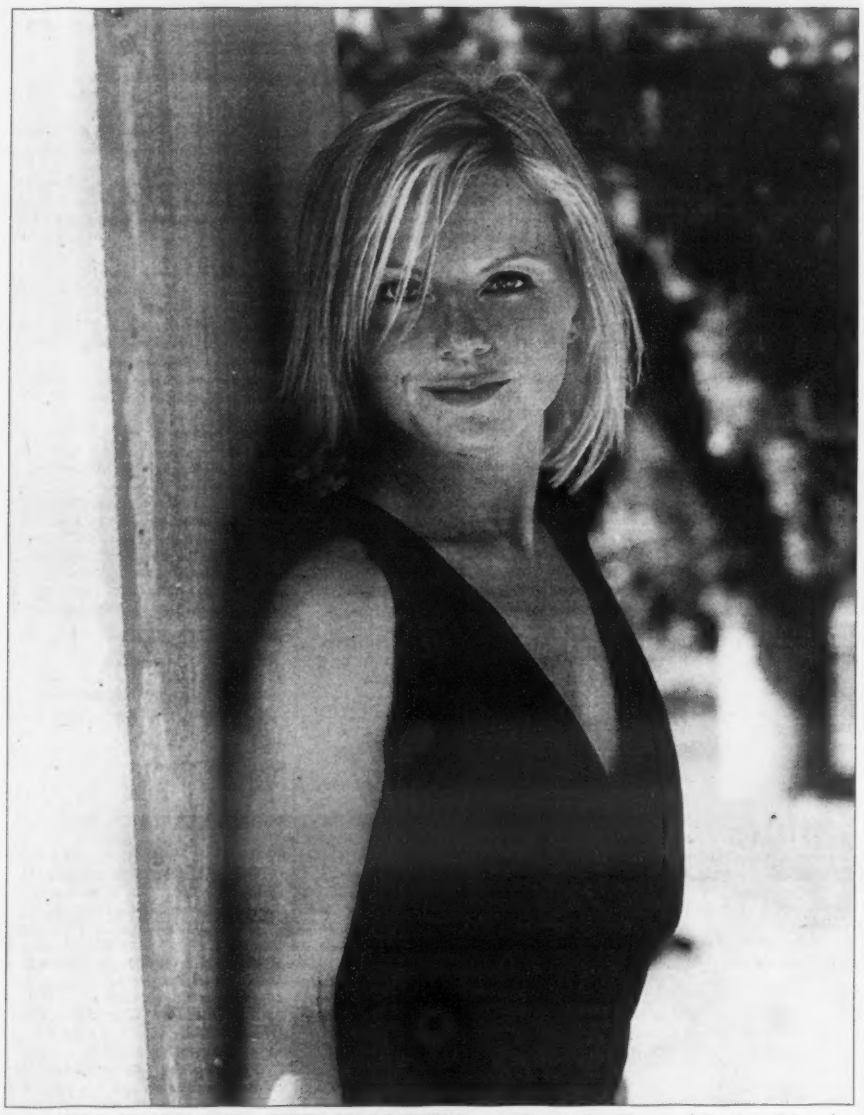
comedy

THURSDAY 19

See Club Directory for phone numbers and addresses.
BEANTOWN COMEDY VAULT, Boston. At 9 p.m., "Stand Up Showcase" with Dick Doherty.
CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., "Posse Improv."
COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.
COMEDY STUDIO AT HONG KONG, Cambridge. Malissa Hunt, Lee Ann Price, Sandy Asai, Greg Johnson, Corey Manning, Kirk Etherton, Mike Herman.
IMPROV ASYLUM, Boston. At 8 p.m., "Big Dig, The End of an Error."
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "UnNatural Selection." At 10 p.m., "The Great and Secret Comedy Show."
NICK'S COMEDY STOP, Boston. Bran Mastrangelo.

FRIDAY 20

See Club Directory for phone numbers and addresses.
BEANTOWN COMEDY VAULT, Boston. "Funroom" with Corey Manning.
COMEDY STUDIO AT HONG KONG, Cambridge. Walsh Bros, Tommy Morello, Alana Devich, Malissa Hunt, Larry Murphy, Chris Tabb, Rob O'Reilly, Joe Wong.
DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Paul Nardizzi, Bob Niles, Myq Kaplan.
IMPROV ASYLUM, Boston. At 8 & 10 p.m., "Big Dig, The End of an Error."
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "George & Martha." At 10 p.m., "TheatreSports."
KOWLOON, Saugus. Bob Gautreau, Larry Miles, Harrison Stebbins.
NICK'S COMEDY STOP, Boston. Bran Mastrangelo, Paul Keenan, Kelly MacFarland.
ORPHEUM THEATRE, (617-931-2000), 1 Hamilton Pl., Boston At 7 and 10 p.m., "Black Ambition Tour" with Chris Rock.



FORMER SPICE GIRL GERI HALLIWELL *speaks at the Harvard Eating Disorder Center's annual public forum "Image: From the Inside Looking Out," on Wednesday at Harvard's Gutman Conference Center.*

performs Glazunov's *Overture on Greek Themes* No. 2, Sibelius's Six Humoresques for Violin and Orchestra, with Alexander Rozhdestvensky, Prokofiev's *American Overture*, Shostakovich's *Suite on Finnish Folk Tunes*, with soprano Dina Kuznetsova and tenor Carl Halverson, and excerpts from Shostakovich's *Hypothetically Murdered* Thurs.-Sat. and Tues. at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $26-$95; (617) 266-1200.

NEW ENGLAND CONSERVATORY CHAMBER ENSEMBLE performs at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

TAKAE OHNISHI gives a harpsichord recital at noon in the MIT Chapel, opposite 77 Mass. Ave., Cambridge. Free; (617) 253-2826.

STRUNG OUT TRIO performs works by Edward Mascari at noon in the Class of 1959 Chapel, Harvard Business School, Western Ave., Cambridge. Free; (617) 495-6000.

FRIDAY 20

BIAVA STRING QUARTET performs Ravel's String Quartet in F, Bolcom's *Three Rags*, and Brahms's String Quartet No. 2 at 8 p.m. at St. Andrew's Episcopal Church, 79 Denton Rd., Wellesley. Tickets $15; (781) 235-7310.

BRIAN JONES gives an organ recital at 12:15 p.m. at Old South Church, 645 Boylston St., Boston. Free; (617) 536-0944 ext. 212.

NEW ENGLAND LIGHT OPERA presents "The (In)Compleat Works of Gilbert and Sullivan" Fri. at 8 p.m. and Sat. at 3 and 8 p.m. at Boston University, Tsai Performance Center, 685 Comm. Ave., Boston. Tickets $30, $25 for students, seniors; (978) 232-1115.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY GENNADY ROZHDESTVENSKY. See listing for Thurs.

SATURDAY 21

KONSTANTINOS PAPADAKIS performs piano works by Chopin, Gottschalk, Scarlatti, and Stravinsky at 3 p.m. at the Honan-Allston Branch Library, 300 North Harvard St., Allston. Free; (617) 787-6313.

SEQUENTIA AND DIALOGOS present "The Emperor's Cantors: The Globalization of Medieval Chant" at 8 p.m. at St. Paul Roman Catholic Church, 29 Mount Auburn St., Cambridge. Tickets $30-$45, $15 for students, seniors; (617) 424-7232.

WINSOR MUSIC AND EMMANUEL MUSIC perform works by Bach, Mendelssohn, Haydn, Mozart, and George Walker at 7:30 p.m. at Emmanuel Church, 15 Newbury St., Boston. Tickets $20; (617) 267-5777.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY GENNADY ROZHDESTVENSKY. See listing for Thurs.

NEW ENGLAND LIGHT OPERA. See listing for Fri.

SUNDAY 22

AMERICAN CLASSICS presents "Hooray for the Ladies," with works by Amy Beach, Libby Larson, Adaline Shepherd, Ruth Crawford Seeger, Zenobia Powell, and others, at 3 p.m. at Longy School of Music, 27 Garden St., Cambridge. Tickets $20, $15 for students, seniors; (617) 254-1125.

ART OF MUSIC CHAMBER PLAYERS perform works by Dvorák, Foote, and Brahms at 3 p.m. at Emmanuel Church, 15 Newbury St., Boston. Tickets $5-$20; (781) 837-2705.

BOSTON INVITATIONAL TROMBONE ENSEMBLE performs works by Bach, Nakazawa, and Ewazen at 8 p.m. at Boston Conservatory, Seully Hall, 8 the Fenway, Boston. Free; (617) 912-9222.

BOSTON PHILHARMONIC CONDUCTED BY BENJAMIN ZANDER performs Mahler's Symphony No. 2 (*Resurrection*), with soprano Ilana Davidson, mezzo-soprano Susan Platts, and Chorus pro Musica, at 3 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $23-$63; (617) 236-0999.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER performs works by Stravinsky, Hadyn, Adolphe, and Ravel at 1:30 p.m. at the Isabella Stewart Gardner Museum, 280 the Fenway, Boston. Tickets $5-$20; (617) 278-5102.

EMMANUEL MUSIC performs Bach's Cantata No. 150 (*Nach dir, Herr, verlänget mich*) at 11 a.m. as part of the Sunday service at Emmanuel Church, 15 Newbury St., Boston. Goodwill offering; (617) 536-3356.

ROBERT MERFELD AND KATIE LANSDALE perform works for piano and violin by Schumann, Enesco, Ravel, and Bartók at 7 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956 ext. 500.

OPEN SOCIETY CHAMBER MUSIC SERIES presents Sarah Brady, Alicia DiDonato, and David Russell performing works by Luciano Berio, Elliott Carter, Brian Ferneyhough, and Jonathan Harvey at 2 p.m. at the Middle East, 472/480 Mass. Ave., Cambridge. Tickets $7; (617) 491-6057.

PRO ARTE CHAMBER ORCHESTRA CONDUCTED BY ISAIAH JACKSON performs works by Arthur Foote, Victor Herbert, and George Chadwick at 3 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $9-$45; (617) 661-7067.

VICTOR ROMANUL AND JEROME ROSEN perform works for violin and piano by Beethoven at 3 p.m. at the Goethe-Institut, 170 Beacon St., Boston. Free; (978) 884-1912.

SYNERGY QUINTET BRASS ENSEMBLE performs at 4 p.m. at the United Parish Church of Brookline, 210 Harvard St., Brookline. Tickets $10; (617) 566-2594.

TAKÁCS QUARTET performs Haydn's String Quartet Opus 54 No. 2, Bartók's String Quartet No. 5, and Dvorák's Piano Quintet Opus 81, with Andreas Haefliger, at 3 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $41-$46; (617) 482-6661.

SARAH TAKAGI performs piano works by Haydn, Schumann, Prokofiev, and Bach/Busoni at 2 p.m. at the Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.

TUESDAY 24

BOSTON UNIVERSITY WIND ENSEMBLE performs at 8 p.m. at the Tsai Performance Center, 685 Comm. Ave., Boston. Tickets $10, $5 for students; (617) 353-3349.

PETER HANLEY AND IRINA CHIRKOVA perform works for violin and cello at 12:15 p.m. at King's Chapel, 58 Tremont St., Boston. Suggested donation $3; (617) 227-2155.

JANE HERSHEY, LAURA JEPPESEN, EMILY WALHOUT, AND FRANCES CONOVER FITCH perform works for viols and harpsichord by Locke, Young, Purcell, Geoffrey, Hingston, and Lully at 8 p.m. at Tufts University, Aidekman

Continued on page 16

SATURDAY 21

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston Attitude" with Paul Keenan.

CHOPS LOUNGE, Boston At 10 p.m., "Larry Lee Lewis Comedy Show" with Tim McIntyre.

COMEDY STUDIO AT HONG KONG, Cambridge. Mark McKay, Jim Flaherty, Alana Devich, Chris Tabb, Malissa Hunt, Tommy Morello, Brian Gordon.

DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Paul Nardizzi, Bob Niles, Myq Kaplan.

IMPROV ASYLUM, Boston. At 8 & 10 p.m., "Big Dig, The End of an Error."

IMPROVBOSTON THEATRE, Cambridge. At 6 p.m., "ImprovBoston Family Show." At 8 and 10 p.m., "ImprovBoston Mainstage."

KOWLOON, Saugus. Bob Gautreau, Larry Miles, Harrison Stebbins.

NICK'S COMEDY STOP, Boston. Bran Mastrangelo, Paul Keenan, Kelly MacFarland.

NICK'S MAUI, Brockton. Dave Russo, Mike Koutroubis, Craig Boggis.

SUNDAY 22

See Club Directory for phone numbers and addresses.

ALL ASIA CAFE, Cambridge. At 8 p.m., "Janet Cormier's Comedy Madness."

BEANTOWN COMEDY VAULT, Boston. "Wild Comedy Open Mic Night" with Harrison Stebbins.

CHARLES PLAYHOUSE, (617-426-6912), 74 Warrenton St., Boston. At 8 p.m., "Comedy Fiasco."

COMEDY STUDIO AT HONG KONG, Cambridge. Sam Walters, TJ Griffin, Malissa Hunt, Dan Sally, Jay Montepare, Arielle Goldman, Alana Devich, Winston Kidd.

IMPROVBOSTON THEATRE, Cambridge. At 7 p.m., "Sgt. Culpepper's Improvisational Jamboree."

MONDAY 23

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. At 8 p.m., "Amateur Showcase" with Kevin Knox.

JIMMY TINGLE'S OFF BROADWAY, Somerville. At 9 p.m., "Off Broadway Comedy Fringe."

LIZARD LOUNGE, Cambridge. At 7 p.m., "Lizard Lounge Comedy Hour Open Mic" with Kim Davis.

TUESDAY 24

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. Paul Nardizzi, Robbie Printz.

SKY BAR, Somerville. "Antonini Comedy Show" with Tony V.

WEDNESDAY 25

See Club Directory for phone numbers and addresses.

COMEDY STUDIO AT HONG KONG, Cambridge. Tony V, Malissa Hunt, Janet Cormier, Jesse Gersten, Peter Bowers, Tim Kaelin, Reggie Harris.

IMPROV ASYLUM, Boston. At 8 p.m., "Big Dig, The End of an Error."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "Hump Fringe Series."

THURSDAY 26

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. At 8 p.m., "Stand Up Showcase" with Dick Doherty.

CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., "Posse Improv."

COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.

IMPROV ASYLUM, Boston. At 8 p.m., "Big Dig, The End of an Error."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "UnNatural Selection." At 10 p.m., "The Great and Secret Comedy Show."

JIMBO'S SOUTH RESTAURANT, Braintree. Tommy Dunham, Annette Pollack, Brian Toland, Scott Carney, Stacy Yannetty, Jeff Clough, Troy Diamond, Brian Melvin.

NICK'S COMEDY STOP, Boston. Larry Miles.

concerts

POPULAR

THURSDAY 19

DAVE COWAN performs at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $5, $2 for seniors; (617) 747-2261.

FRIDAY 20

1964: THE TRIBUTE is at 8 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $25-$37; (617) 931-2000.

STEVE GAUBATZ performs at 6 p.m. at Mary Baker Eddy Library, 200 Mass. Ave., Boston. Free; (617) 450-7000.

SATURDAY 21

BONNIE BRAMLETT AND JUMP CITY perform 8 p.m. at the Regent Theatre, 7 Medford St., Arlington. Tickets $25-$40; (781) 646-4849.

CELTIC FIDDLE FESTIVAL with Kevin Burke, Christian Lemaitre, and Andre Brunet is at 8 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $22-$28; (617) 876-4275.

FLAMING FIRE, BEAST, AND DREAMHOUSE perform at 7 p.m. at Cambridge Family YMCA, 820 Mass. Ave., Cambridge. Tickets $7; (718) 384-6272.

NANCI GRIFFITH AND OLLABELLE perform at 7:30 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $35-$39.50; (617) 266-1400.

CHRISTINE LAVIN performs at 8 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $22-$26; (617) 931-2000.

SUNDAY 22

LYNNE ARRIALE TRIO performs jazz at Wellesley College, Jewett Auditorium, 106 Central St., Wellesley. Free; (781) 283-2038.

DOUGIE MACLEAN performs at 8 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $27-$38; (617) 931-2000.

"RENDEZVOUS IN RHYTHM" is at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

MONDAY 23

NEW MUSIC FESTIVAL with the Mike MacAlister Big Band, Andrew Douglass, Theresa Perez, Vadim Neselofsky, and Melissa Johnson is Mon.-Tues. at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $5, $2 for seniors; (617) 747-2261.

TUESDAY 24

JOSH GROBAN performs at 8 p.m. at the Wang Center, 270 Tremont St., Boston. Tickets $38-$72; (617) 931-2000.

NEW MUSIC FESTIVAL See listing for Mon.

WEDNESDAY 25

JACKSON SCHULTZ performs at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $5, $2 for seniors; (617) 747-2261.

THURSDAY 26

COMMUNITY MUSIC CENTER OF BOSTON presents "Boston Jazz Legends" at 7 p.m. at the Community Music Center, 34 Warren Ave., Boston. Free; (617) 482-7494.

JUSTIN HUGHES & MAX JOSEPH performs at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $5, $2 for seniors; (617) 747-2261.

KEVIN HARRIS PROJECT performs at 7 p.m. at the Charlestown Branch Library, 179 Main St., Charlestown. Free; (617) 242-1248.

CURTIS MADIGAN performs at 6 p.m. at Mary Baker Eddy Library, 200 Mass. Ave., Boston. Free; (617) 450-7000.

CLASSICAL

THURSDAY 19

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY GENNADY ROZHDESTVENSKY

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Friday 2/20 SOUL LOW @ 7:00 - FREE! with JOHN HAYDON & JOHN BICKFORD FOLLOWED AT 10:00 BY GREY STAR MORNING AARON LIPPERT
Sat. 2/21 SOUL LOW @ 7:00 - FREE! with JIM GADDIS FOLLOWED AT 10:00 BY THE PILLS • SPARKOLA ROCKETSCIENCE • BULLY PULPIT
Sunday 2/22 LIZARD POETRY THE SLAM @7 THE JAM @9 FEAT. D. MOSS
Mon. 2/23 SOUL LOW @ 7:00 - FREE! with MADS MOURITZ FOLLOWED AT 10:00 BY DAVE "FUZE" RUCZYNSKI'S KIF: a lab for new music PRANA TRIO
Tues. 2/24 SOUL LOW @ 7:00 - FREE! with JOE WELSH FOLLOWED AT 10:00 BY SAM BISBEE with CHARLIE CHESTERMAN
Wed. 2/25 SOUL LOW @ 7:00 - FREE! with PETER C. JOHNSON FOLLOWED AT 10:00 BY THE BLIND KING • VINYL SKYLINE
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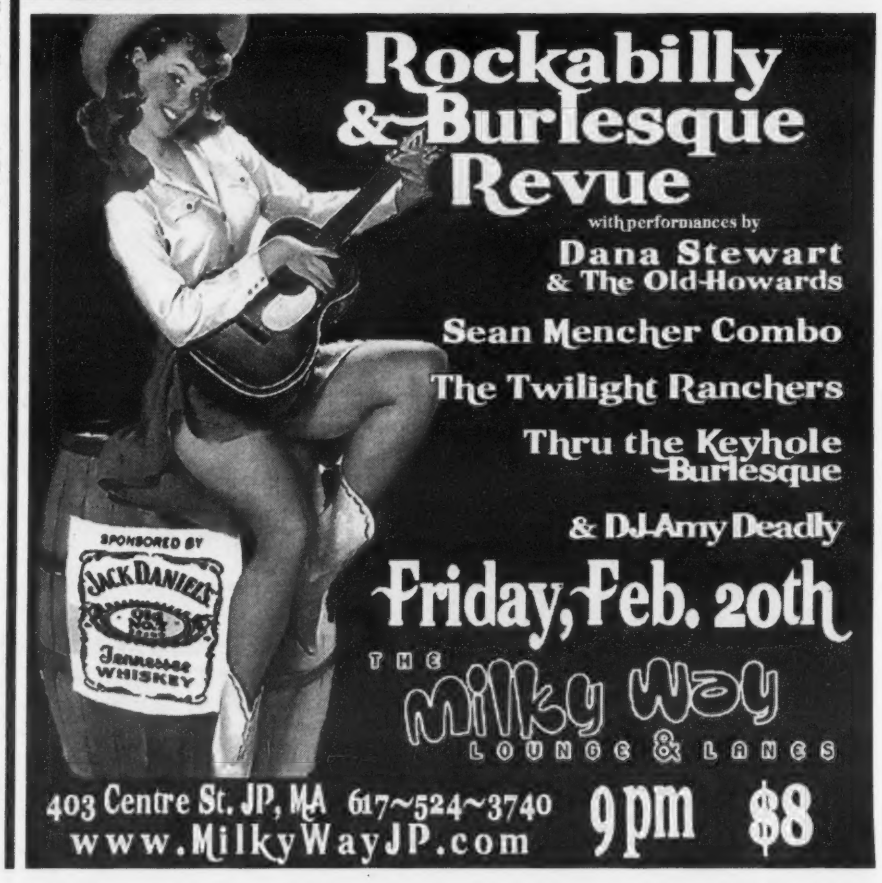

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ROGGIES 356 Chestnuhill Ave.

Continued from page 15

Arts Center, 40 Talbot Ave., Medford. Free; (617) 627-4042.

NEW ENGLAND CONSERVATORY WIND ENSEMBLE performs works by Ken Schaphorst, Steve Lacy, George Russell, Darius Milhaud, and Nebojsa Zivkovic at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

CHRISTA RAKICH AND PETER SYKES perform Bach works for organ and harpsichord at 8 p.m. at the First Lutheran Church, 299 Berkeley St., Boston. Suggested donation $10; (617) 661-0570.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY GENNADY ROZHDESTVENSKY. See listing for Thurs.

WEDNESDAY 25

CALLITHUMPIAN CONSORT performs Steve Reich's *Drumming* at Brown Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

WEILERSTEIN TRIO performs works by Schumann's Piano Trio No. 3, Schnittke's Trio for Violin, Viola, and Piano, and Dvorák's Piano Trio No. 4 (*Dumky*) at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

THURSDAY 26

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY HERBERT BLOMSTEDT performs Mendelssohn's *Die schöne Melusine* Overture, Mozart's Piano Concerto No. 17, with Peter Serkin, and Nielsen's Symphony No. 4 (*The Inextinguishable*) at 10:30 a.m. (open rehearsal) and 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $26-$95 ($16 for the open rehearsal); (617) 266-1200.

RICH MALONEY AND MARIA GEORGAKARAKU perform works for voice and lute at noon in the MIT Chapel, opposite 77 Mass. Ave., Cambridge. Free; (617) 253-2826.

dance

PERFORMANCE

THURSDAY 19

WYOMA: AFRICA DANCE is at 6:30 p.m. at Codman Sq. Branch Library, 690 Washington St., Dorchester. Free; (617) 436-8214.

FRIDAY 20

BOSTON UNIVERSITY DANCE PROGRAM presents "Aurora Borealis: A Festival of Light and Dance" Fri.-Sat. at 8 p.m. and Sun. at 2 p.m. at the Boston University Theatre, 264 Huntington Ave., Boston. Tickets $10, $5 for students, seniors; (617) 266-0800.

MAUREEN FLEMING performs *Decay of the Angel* Fri. at 7:30 p.m. and Sat. at 8 p.m. at the Cutler Majestic Theatre, 219 Tremont St., Boston. Tickets $25-$35; (617) 876-4275.

MARJORIE MORGAN AND TOM PLSEK present "NuGu 3 & 4" at 8 p.m. at the Charlestown Working Theater, 442 Bunker Hill St., Charlestown. Tickets $15, $10 for students, seniors; (617) 542-7416.

SATURDAY 21

MOHAMED KALIFA KAMARA performs West African drumming and dancing at 8 p.m. at the Cambridge Multicultural Art Center, 41 Second St., Cambridge. Tickets $12-$15; (617) 577-1400 ext. 10.

BOSTON UNIVERSITY DANCE PROGRAM. See listing for Fri.

MAUREEN FLEMING. See listing for Fri.

SUNDAY 22

PERÚ NEGRO performs at 7:30 p.m. at the Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $25-$40; (617) 876-4275.

BOSTON UNIVERSITY DANCE PROGRAM. See listing for Fri.

PARTICIPATORY

THURSDAY 19

FIESTA FLAMENCA is at 9 p.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10; (617) 513-7001.

GREEK FOLK DANCE is at 7 p.m. at the Greek Orthodox Church of the Virgin Mary, 29 Central St., Somerville. Free; (617) 625-2222.

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $6; (781) 662-6710.

SCOTTISH COUNTRY DANCE is at 8 p.m. with a beginners' dance at 7:30 p.m. at the Universalist Church, 211 Bridge St., Salem. Tickets $3; (978) 745-2229.

TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12 before 9 p.m.; $8 after 9 p.m.; (617) 876-9330.

FRIDAY 20

BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $8; (617) 840-2362.

CONTRAS AND SQUARE DANCE features music by Roaring Jelly at 8 p.m. with a beginners' lesson at 7:45 p.m. at the First Unitarian Universalist Church, 7 Harrington Rd., Lexington. Tickets $5, free for 12 and under; (781) 944-3544.

DANCE FRIDAY is at 8 p.m. at Phillips Congregational Church, 111 Mount Auburn St., Watertown. Tickets $8-$12; (617) 876-3050.

DANCE OF UNIVERSAL PEACE is at 7:30 p.m. at the Cambridge Friends Meeting House, 5 Longfellow Park, Cambridge. Suggested donation $6-$10; (617) 491-8694.

INTERNATIONAL FOLK DANCE is at 8 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington. Tickets $7, $4 for students; (781) 662-7475.

SANGRIA AND SALSA is at 6 p.m. at Sophia's, 1270 Boylston St., Boston. Tickets $10; (617) 351-7001.

SUPERSHAG DANCE PARTY is from 9 p.m. to midnight at SuperShag Mega Dance Complex, 406 Moody St., Waltham. Tickets $12; (781) 894-7424.

SATURDAY 21

DANCE CALIENTE! is at 8 p.m. at Springstep, 98 George P. Hassett Dr., Medford. Tickets $10; (781) 395-0402.

NEW ENGLAND CONTRAS AND SQUARES COUPLES DANCE is at 8 p.m. at the Scout House, 74 Walden St., Concord. Tickets $8; (617) 547-7781.

RYLES DANCE HALL with Latin, swing, and tango sounds with DJ Chris Johnston is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12; (617) 876-9330.

SALSA NIGHT is at 11 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $10; (617) 738-2800.

SCANDINAVIAN DANCE PARTY is at 8 p.m. at Park Avenue Congregational Church, Arlington Heights. Tickets $6; (781) 891-3207.

SWING DANCE is at 9 p.m. at Cambridge Friends School, 5 Cadbury Rd., Cambridge. Tickets $8; (508) 435-2363.

SUNDAY 22

CONTACT JAM IMPROVISATION DANCE is at 11:30 a.m. at the Arlington Center, 369 Mass. Ave., Arlington. Tickets $8; (781) 316-0282.

EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets $4-$8; (508) 435-0950.

FREESTYLE DANCE SUNDAY is at 8 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $5; (617) 738-2800.

INTERNATIONAL FOLK DANCING is from 8 to 11 p.m. at MIT, Sala de Puerto Rico, Stratton Student Center (second floor), 84 Mass. Ave., Cambridge. Tickets $1; (617) 253-3655.

ISRAELI FOLK DANCING is at 8 p.m. at Harvard-Radcliffe Hillel, 52 Mount Auburn St., Cambridge. Tickets $3, $2 for students; (617) 484-3267.

MAMBO/SALSA CLUB with music by Mackie Burnette and DJ O'Bruno is at 1 p.m. at the Middle East, 480 Mass. Ave., Cambridge. Tickets $15, $12 for students; (617) 524-2763.

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8 p.m. to midnight at 179 South St. (sixth floor), Boston. Tickets $10; (617) 388-0925.

MONDAY 23

BULGARIAN/BALKAN DANCING is at 7:30 p.m. at Green Street Dance Studios, 185 Green St., Cambridge. Tickets $12; (617) 840-2362.
DOWNTOWN SWING is at 7 p.m. at Ned Devine's, 250 Quincy Market Bldg., Faneuil Hall, Boston. Tickets $10; (617) 233-2323.
ISRAELI FOLK DANCE is from 8 to midnight at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets $4, $3 for students; (617) 484-4282.
NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at the Scout House, 74 Walden St., Concord. Tickets $7; (781) 272-0396.
SCOTTISH COUNTRY DANCE is at 7:45 p.m. at the Central Square YWCA, 7 Temple St., Cambridge. Tickets $7, $4 for students; (617) 661-5899.

TUESDAY 24

BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Water St., Wakefield. Tickets $7; (781) 246-9663.
CONTRA DANCE MARDI GRAS PARTY is at 8 p.m. at MIT, Lobdell Dining Hall, Stratton Student Center, Cambridge. Tickets $5; (617) 253-FOLK.
ENGLISH COUNTRY DANCE is at 7:30 at the First Church of Jamaica Plain, Centre and Eliot Sts., Jamaica Plain. Suggested donation $7; (781) 891-3296.
LATIN AND SWING DANCE NIGHT is at 10 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $5: (617) 738-2800.

WEDNESDAY 25

ARGENTINE TANGO DANCE is at 7:30 p.m. at the Elks Lodge, 55 Bishop Allen Dr., Cambridge. Tickets $5; (617) 270-4994.
DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $6; (978) 369-7522.
ENGLISH COUNTRY DANCE is from 7:30 to 10:30 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets $8, $3 for students; (781) 662-6710.
ISRAELI DANCE is at 7 p.m. at MIT, Lobby of Building 13, 77 Mass. Ave., Cambridge. Suggested donation $1; (617) 253-3655.
SALSA BOSTON DANCE is from 10 p.m. to 2 a.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10, $2 for lesson; (617) 513-7001.
TANGO BREAK is at 8:30 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $5; (617) 699-6246.

THURSDAY 26

EXPERIENCED INTERNATIONAL FOLK DANCE. See listing for previous Thurs.
GREEK FOLK DANCE. See listing for previous Thursday.
NEW ENGLAND CONTRAS AND SQUARES. See listing for previous Thurs.
SCOTTISH COUNTRY DANCE. See listing for previous Thurs.
SWING DANCE. See listing for previous Thurs.
TEMPORADA LATINA SALSA AND MERENGUE DANCE. See listing for previous Thurs.

events

THURSDAY 19

FESTIVAL OF PUPPET MUSICALES is Thurs.-Sat. at 7 p.m. and Fri. at 4:30 and 8:30 p.m. at the Longy School of Music, 27 Garden St., Cambridge. Tickets $12-$20; (617) 731-6400.

FRIDAY 20

"REVELS SALON" presents "Brian Holmes: Physics of the French Horn - and Garden Hose!" with performance, conversation, food, and wine at 7:30 p.m. at the Commanders Mansion, 440 Talcott St., Watertown. Tickets $20; (617) 972-8300 ext. 22.

SATURDAY 21

"A GREAT CRY OF SOUL: THE TRIUMPH OF THE HUMAN SPIRIT THROUGH MUSIC & POETRY OF BLACK AMERICA" is at 11 a.m. at the Roslindale Branch Library, 4238 Washington St., Roslindale. Free; (617) 323-2343.
BOSTON CHOCOLATE TOUR with stops at Finale, Top of the Hub, Omni Parker House Hotel, and Langham Hotel departs at 11:30 a.m. and 12:45 p.m. from the Trolley Stop Store, Corner of Boylston and South Charles Sts., Boston. Tickets $60; (617) 269-3626.
CARNAVAL BRAZILBRAZIL is at 9 p.m. at the Brazilian Cultural Center of New England, 310 Webster Ave., Cambridge. Tickets $15, $10 for students; (617) 547-5343.
NEW ENGLAND HOME SHOW is Sat. from 10 a.m. to 9 p.m., Sun. from 10 a.m. to 7 p.m., and Mon.-Thurs. from 1 to 9 p.m. at the World Trade Center, 164 Northern Ave., Boston. Tickets $9.50, $3 for ages 6-12; (800) 849-0990.
TOM PLSEK AND DAVID MILLER present "Junket Gluttons" at 8 p.m. at Charlestown Working Theater, 442 Bunker Hill St., Charlestown. Tickets $15, $10 for students, seniors; (617) 542-7416.
SONGS & STORIES IN CELEBRATION OF BLACK HISTORY MONTH with Fred Bajie Griffeth is Sat.-Sun. at 11 a.m. at the Somerville Public Library, 79 Highland Ave., Somerville. Free; (617) 623-5000.

SUNDAY 22

"LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY" perform at 3 p.m. at Cabot St. Cinema Theatre, 286 Cabot St., Beverly. Tickets $15, $10 for children under 12; (978) 927-3677.
BOSTON CHOCOLATE TOUR. See listing for Sat.
NEW ENGLAND HOME SHOW See listing for Sat.
SONGS & STORIES IN CELEBRATION OF BLACK HISTORY MONTH. See listing for Sat.

MONDAY 23

NEW ENGLAND HOME SHOW See listing for Sat.

TUESDAY 24

MARDI GRAS CELEBRATION with music, raffles, champagne, and more is at 9:30 p.m. at Caprice, 275 Tremont St., Boston. Free; (617) 912-0400.
NEW ENGLAND HOME SHOW See listing for Sat.

WEDNESDAY 25

"SOULFUL DESSERTS IN THE AFRICAN-AMERICAN TRADITION" is at 6:30 p.m. at the Adams St. Branch Library, 690 Adams St., Dorchester. Free; (617) 323-2343.
NEW ENGLAND HOME SHOW See listing for Sat.

THURSDAY 26

"THE RHYTHM OF LOVE: THE BLACK EXPERIENCE THROUGH WORD, SONG, AND MOVEMENT" is at 6:30 p.m. at the Parker Hill Branch Library, 1497 Tremont St., Roxbury. Free; (617) 427-3820.
NEW ENGLAND HOME SHOW See listing for Sat.

benefits

SATURDAY 21

BREW FEST TO BENEFIT BOSTON INNER CITY OUTINGS is at 7 p.m. at Boston Beer Works, 112 Canal St., Boston. Suggested donation $10; (978) 502-8745.
CONCERT TO BENEFIT PROJECT STEP with Winsor Music and Emmanuel Music is 7:30 p.m. at Emmanuel Church, 15 Newbury St., Boston. Tickets $20; (617) 267-5777.
PERFORMANCE TO BENEFIT THE GRAAACE PROJECT with Alli Ross, Wendy Kinal, Only Fooling, Batuque do Norte, Guy Mendilow, and others is at 2 p.m. at Improv Boston 1253 Cambridge St., Cambridge. Tickets $10; (781) 526-3335.

SUNDAY 22

"A MUSICAL OFFERING" TO BENEFIT THE HARVARD SQUARE HOMELESS SHELTER with works by Schutz, Hassler, Bruckner, Brahms, Elgar, and others is at 7:30 p.m. at University Lutheran Church, 66 Winthrop St., Cambridge. Donations accepted; (617) 876-3256.
TANGLEWOOD MARIONETTES PERFORMANCE TO BENEFIT THE ELIOT-PEARSON CHILDREN'S SCHOOL SCHOLARSHIP FUND is at 2 p.m. at Tufts University, Cohen Auditorium, Medford. Tickets $9; (617) 627-3434.

TUESDAY 24

CELEBRITY BRA AUCTION TO BENEFIT AVON BREAST CANCER CRUSADE FOUNDATION is at 5:30 p.m. at Bomboa, 35 Stanhope St., Boston. Free with donation of a bra; (617) 236-6363.

THURSDAY 26

AUCTION FUNDRAISER TO BENEFIT ABCD SERVICES FOR HOMELESS FAMILIES is at 6 p.m. at King's 10 Scotia St., Boston. Free; (617) 348-6252.

gay & lesbian

SATURDAY 21

CLUB HOLLYWOOD LESBIAN DANCE NIGHT is from 10 p.m. to 2 a.m. at Club Hollywood Boston, 41 Essex St., Boston. Tickets $8; (617) 417-0186.
COMING OUT DISCUSSION FOR WOMEN is at 11 a.m. at The Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

MONDAY 23

LESBIAN RAP is at 7:30 p.m. at The Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.
LIVING ART GROUP for lesbian, bisexual, transgender, or queer women, 13-25, is from 6 to 8 p.m. at Boston GLASS Community Center, 93 Mass Ave., 3rd floor, Boston. Free; (617) 266-3349.
SPEAKEASY DISCUSSION GROUP FOR LGBT YOUNG ADULTS 18-25 is at 7 p.m. at Boston GLASS Community Center, 93 Mass. Ave., third floor, Boston. Free; (617) 266-3349.

THURSDAY 26

OVER 30 MULTICULTURAL LESBIAN RAP. See listing for previous Thurs.

readings

THURSDAY 19

MITCH EVICH reads from his *The Clandestine Novelist* at 7 p.m. at Bestsellers Cafe, 24 High St., Medford. Free; (617) 354-5201.
DAVID FRANCE discusses his *Our Fathers: The Secret Life of the Catholic Church in an Age of Scandal* at 7 p.m. at the Harvard Coop, 1400 Mass. Ave., Cambridge. Free; (617) 499-2012.
JEROME GROOPMAN discusses his *Anatomy of Hope: How People Prevail in the Face of Illness* at 7 p.m. at the Charles Hotel, 1 Bennett St., Cambridge. Free; (617) 354-5201.
JENNIFER HAIGH reads from her *Mrs. Kimble* at 7:30 p.m. at the Attic, 107R Union St., Newton. Free; (617) 244-6619.
EVA HOFFMAN discusses her *After Such Knowledge: Memory, History, and the Legacy of the Holocaust* at 7:30 p.m. at Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.
MARY KURLANSKY discusses her *1968: The Year That Rocked the World* at 6 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.
JAMES SHREEVE reads from his *The Genome War* at 7 p.m. at the Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
MARY SULLIVAN reads from her *Ship Sooner* at 7:30 p.m. at the Attic, 107R Union St., Newton. Free; (617) 244-6619.

FRIDAY 20

DAVID HACKETT FISCHER discusses his *Washington's Crossing* at 3 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.
LINDA GREGG AND SASKIA HAMILTON read from their poetry at at 6 p.m. at Boston University, 725 Comm. Ave., Rm. 313, Boston. Free; (617) 353-4020.
MARK KATZ discusses his *Clinton and Me* at 7:30 p.m. at Borders, Cambridgeside Galleria, 100 Cambridgeside Pl., Cambridge. Free; (617) 679-0887.
ART KLEINER discusses his *Who Really Matters: The Core Group Theory of Power, Privelege, and Success* at 7 p.m. at the Harvard Coop, 1400 Mass. Ave., Cambridge. Free; (617) 499-2012.

SATURDAY 21

"OPEN BARK POETRY NIGHT" with Deborah Priestly is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $3-$5; (617) 354-5287.
ANGE MLINKO AND FANNY HOWE read from their poetry at 5 p.m. at Wordsworth, 30 Brattle St., Cambridge. Free; (617) 354-5201.
"OPEN MIC AND POETRY SLAM" hosted by Valerie Lawson, Erin Feeney, and Len Germinara is at 7:30 p.m. at Daily Grind Coffeehouse, 23 Central Sq., Bridgewater. Donations; (508) 279-9952.

SUNDAY 22

LIZARD LOUNGE POETRY SLAM & JAM is at 7:30 p.m. at the Lizard Lounge, 1667 Mass. Ave., Cambridge. Tickets $6; (617) 547-0759.
POETRY EXCHANGE hosted by Richard Moore is from 3 to 5 p.m. at Harvard Coop, 1400 Mass. Ave., 3rd floor, Cambridge. Free; (617) 489-0519.
POETRY OFF BROADWAY with Michael Brown, Tom Daley, Simone Beaubien, Ryk McIntyre, Shiuan T. Butler, Jeff Taylor, Valerie Lawson, Craig Nelson, Chris O'Carroll, Corinna Bain, Alex Charalambides, Nicole Terez, Douglas Bishop, and Todd Brunel is at 7 p.m. at Jimmy Tingle's Off Broadway, 255 Elm St., Somerville. Tickets $10; (617) 591-1616.

MONDAY 23

PATRICK DONNELLY reads from his *The Charge* at 8 p.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $3; (617) 547-6789 ext. 1.
STONE SOUP POETRY OPEN MIC with Jack Powers is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $4; (617) 227-0845.
BARON WORMSER reads from his *Subject Matter* at 8 p.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $3; (617) 547-6789 ext. 1.

TUESDAY 24

GEORGE J. ANNAS discusses his *The Rights of Patients* at 7 p.m. at Barnes & Noble, 660 Beacon St., Boston. Free; (617) 2346-7448.
PETER BISKIND discusses his *Down and Dirty Pictures: Miramax, Sundance, and the Rise of the Independent Film* at 6 p.m. at the Brattle Theatre, 40 Brattle St., Cambridge. Free; (617) 661-1515.
JAMES CUNO discusses his *Who's Muse? Art Museums and the Public Trust* at 6 p.m. at the Sackler Museum, 485 Broadway, Cambridge. Free; (617) 495-9400.
DAVID HACKETT FISCHER discusses his *Washington's Crossing* at 1:30 p.m. at Brandeis University, Shapiro Campus Center, South St., Waltham. Free; (781) 736-4205.
SCOTT HAAS reads from his *Are We There Yet? Perfect Family Vacations & Other Fantasies* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newton. Free; (617) 244-6619.
MIKE HEPPNER reads from his *The Egg Code* at 7 p.m. at the Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
STARBUCK O'DWYER reads from his *Red Meat Cures Cancer* at 7 p.m. at the Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
DAVID SHIPLER discusses his *Invisible Poor: America's Forgotten Workers* at 7 p.m. at Wordsworth, 30 Brattle St., Cambridge. Free; (617) 354-5201.

WEDNESDAY 25

CECELIA AHERN reads from her *P.S. I Love You* at 7 p.m. at the Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
JOHN BARRY discusses his *Great Influenza: The Epic Story of the 1918 Pandemic* at 7 p.m. at Wordsworth, 30 Brattle St., Cambridge. Free; (617) 354-5201.
BOSTON POETRY SLAM & OPEN MIC is at 8 p.m. at Cantab Lounge, 738 Mass. Ave., Central Sq., Cambridge. Tickets $3; (617) 354-2685.
ELLEN GOODMAN discusses her *Paper Trail: Common Sense in Uncommon Times* at 6 p.m. at the Boston Public Library, Copley Sq., Boston. Free; (617) 661-1515.
***FRESH! LITERARY MAGAZINE* 10th ISSUE READING & CELEBRATION** with Shirley Ware, Stacey Rossi, Ifeanyi Mokwunye, Juliana Bures, Michael Burris, Francis Lemoine, Mary McCullough, and James Patrick Smith is at 7 p.m. at McIntyre & Moore Booksellers, 255 Elm St., Somerville. Free; (617) 629-4840.
ALISON SMITH reads from her *Name All the Animals* at 12:30 p.m. at Borders, 10-24 School St., Boston. Free; (617) 557-7188.
PACO UNDERHILL discusses his *Call of the Mall* at 6 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.

THURSDAY 26

"A TRIBUTE TO GEORGE STARBUCK: THE WORKS" with Kathy Starbuck, Maxine Kumin, Peter Davison, Emily Hiestand, Mary Baine Campbell, Askold Melnyczuk is at 7 p.m. at Lamont Library, Woodberry Poetry Rm., Harvard University, Cambridge. Free; (617) 495-2454.
VALERIE BOYD discusses her *Wrapped in Rainbows: The Life of Zora Neale Hurston* at 7 p.m. at Wordsworth, 30 Brattle St., Cambridge. Free; (617) 354-5201.
MOHAMMED EL-NAWAWY discusses his *Al-Jazeera: Inside the Arab News Network That Rattles Government and Redefines Modern Journalism* at 7 p.m. at the Harvard Coop, 1400 Mass. Ave., Cambridge. Free; (617) 499-2012.
STEVEN JOHNSON discusses his *Mind Wide Open: Your Brain and the Neuroscience of Everyday Life* at 6 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.
HELEN KWOK discusses her *The Concubine's Daughter* at 7:30 p.m. at the Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.
EDWARD MACKENZIE discusses his *Street Soldier* at 7:30 p.m. at Borders, Cambridgeside Galleria, 100 Cambridgeside Pl., Cambridge. Free; (617) 679-0887.
ANTHONY MITCHELL SAMMARCO discusses his *Boston's Back Bay in the Victorian Era* at 5:30 p.m. at the New England College of Optometry, 424 Beacon St., Boston. Tickets $12; (617) 789-3927.
JOHN SKOYLES reads from his *Secret Frequencies: A New York Education* at 7 p.m. at Emerson College, Emerson Rm., 120 Boylston St., Boston. Free; (617) 824-8750.
KIM ABLON WHITNEY reads from her *See You Down the Road* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newton. Free; (617) 244-6619.

talks

THURSDAY 19

"BRAVERY, SKILL & HONOR: THE MASSACHUSETTS 54th REGIMENT" is a lecture by Benny White at 12:15 p.m. at the Old South Meeting House, 310 Washington St., Boston. Tickets $5, $4 for students, seniors; (617) 482-6439.
"CELEBRATING QUINCY JONES: A DISCUSSION WITH THE MUSIC MASTER" with Henry Louis Gates Jr. is at 8 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Free; (617) 496-2222.

SATURDAY 21

"DOWN WITH U.S. OCCUPATION OF IRAQ! ALL U.S. TROOPS OUT NOW" is a discussion with the Spartacus Youth Club at 2 p.m. at First Parish Church, 3 Church St., Cambridge. Free; (617) 666-9453.

SUNDAY 22

"HOW AN 1872 ADULTERY TRIAL ROCKED THE WOMEN'S SUFFRAGE MOVEMENT" is a lecture by Laurie Carter Noble at 10:30 a.m. at the Longy School of Music, 33 Garden St., Cambridge. Free; (617) 739-9050.
"LOOKING BACK AT THE HARLEM RENAISSANCE" is a lecture by Rosalyn Elder at 3 p.m. at Jamaicaway Books & Gifts, 676 Centre St., Jamaica Plain. Free; (617) 983-3204.
"THE OTHER WAR" is a lecture by Kenneth C. Edelin at 10:45 a.m. at the Lothrop Auditorium, 565 Boylston St., Boston. Free; (617) 266-6710.

TUESDAY 24

"ABSOLUTELY SHAMELESS: BOSTON'S HISTORY OF RADICAL GAY SEXUALITY" is a discussion with Patrick Moore, Charley Shively, Amy Hoffman, and Michael Bronski at 7 p.m. at the Central Sq. Public Library, 45 Pearl St., Cambridge. Free; (617) 948-6584.
"NATURALISM, CHOICE, & CREATIVITY: TRANSCENDING FREE WILL" is a discussion with Tom Clark at 8 p.m. at 38 Cameron, 38 Cameron Ave., Cambridge. Tickets $7; (617) 492-4091.
"RESTRUCTURING TIME: IMPLICATIONS OF WORK-HOURS REDUCTIONS FOR THE WORKING CLASS" is a discussion with Maureen Scully at 1 p.m. at MIT, Bldg. E51, Rm. 390, 70 Memorial Dr., Cambridge. Free; (617) 253-7996.
"RIDING THE RAILS: THE FUTURE OF THE MBTA" is a lecture by Michael Mulhern at 5 p.m. at the Kennedy School of Government, Allison Dingin Rm., 5th floor Littauer Bldg., 15 Eliot St., Cambridge. Free; (617) 495-5091.
"TEMPERAMENT'S SHADOWS" is a lecture by Jerome Kagan at noon at the Murray Center Conference Rm., 10 Garden St., Cambridge. Free; (617) 495-8140.

WEDNESDAY 25

"ARE VIRTUAL COMMUNITIES REALLY COMMUNITIES?" is a lecture by Jonathan Craig at 7:30 p.m. at the First and Second Church, 66 Marlborough St., Boston. Free; (617) 267-6730.
"HOWARD GARDNER ON GENIUS" is a lecture by Howard Gardner at 7 p.m. at the Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $13; (617) 267-9300.
"IMAGE: FROM THE INSIDE LOOKING OUT" is a discussion with Lisa Hughes, Geri Halliwell, Erika Harold, and Rebecca Knapp at 7:30 p.m. at Harvard Graduate School of Education, Gutman Conference Center, 6 Appian Way, Cambridge. Free; (617) 724-1744.
"ISFAHAN: HALF THE WORLD" is a lecture by Mary McWilliams at 6:30 p.m. at Charles Eliot Norton Lecture Hall, 32 Quincy St., Cambridge. Tickets $18; (617) 495-4544.
"WHERE DO IDEAS COME FROM?" is a lecture by Martha Mason at 7:30 p.m. at the First and Second Church, 66 Marlborough St., Boston. Free; (617) 267-6730.

THURSDAY 26

"FLUSSER: THE FREEDOM OF THE MIGRANT" is a discussion with Anke Finger, Eugene Sheppard, and Andreas Strohl at 6 p.m. at the Goethe-Institut, 170 Beacon St., Boston. Free; (617) 262-6050.
"THE NATURE OF THE TERRORIST THREAT" is a lecture by Louise Richardson at 4 p.m. at Cronkhite Living Rm., 6 Ash St., Cambridge. Free; (617) 496-0614.
"THE TUSKEGEE AIRMEN OF WORLD WAR II" is a lecture by Enoch Woodhouse at 12:15 p.m. at the Old South Meeting House, 310 Washington St., Boston. Tickets $5, $4 for students, seniors; (617) 482-6439.
"WE RETURN FIGHTING: THE CIVIL RIGHTS MOVEMENT IN THE JAZZ AGE" is a lecture by Mark Schneider at 7:30 p.m. at the Medford Public Library, 111 High St., Medford. Free; (781) 395-7950.
"WHY DON'T AMERICANS VOTE?" is a lecture by Paul Lachelier at 10:30 a.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $2, $1 for seniors; (617) 547-6789 ext. 1.

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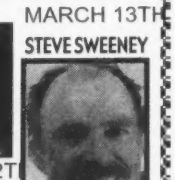

EVERY THURSDAY AT 8:30PM!
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ART LISTINGS

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

NEWBURY STREET BACK BAY

ACME FINE ART (617-585-9551), 38 Newbury St., Boston. Tues.-Sat., 11 a.m.-5 p.m. Through Feb. 21: "William Freed: Still Life Abstractions." Feb. 26-April 3: "Beyond Likeness: Modern American Portraiture." Reception Feb. 26, 6-8 p.m.

ALPHA GALLERY (617-536-4465), 14 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5:30 p.m. Through March 3: "Hiro Yokose: Imaginary Landscapes in Oil and Wax."

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through Feb. 28: "Norma Bessouet: New Paintings."

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through March 23: "Josef Albers: Prints 1963-1974"; "Mike Glier: Backyard."

BETH URDANG GALLERY (617-424-8468), 14 Newbury St., Boston. Tues.-Sat., 10:30 a.m. to 5:30 p.m. Through Feb. 28: "The Folk Legacy: 1917-2004."

BILL'S BAR (617-421-3678), 55 Lansdowne St., Boston. Call for hours. Now on view: "Boston Tattoo Artists: Fat Ram, Kim, and Marcus."

BOSTON ARCHITECTURAL CENTER (617-262-5000), 320 Newbury St., Boston. Mon.-Thurs., 8:30 a.m.-10:30 p.m.; Fri., 8:30 a.m.-9 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-7 p.m. Through Feb. 22: "Michelle Fornabai: Synthetic Affect: Soft Structures/Sensory Architectures."

CHAPPELL GALLERY (617-236-2255), 14 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Feb. 28: "Kathy Goodell: Ero Typographies, Drawings and Mixed Media/Glass Sculptures."

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 1-5 p.m. Through Feb. 28: "George Gabin: New Work."

CHILDS GALLERY (617-266-1108), 169 Newbury St., Boston. Tues.-Fri., 9 a.m.-6 p.m.; Mon., Sat., 10 a.m.-5 p.m. Through March 6: "Tropical Paradise"; "Lithographs of Adolf Dehn"; "Peter Moran Drawings."

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Feb. 21: "Annual Student Show"; "Stephen D. Paine Scholarship: Award-Winners & Honorable Mentions"; work by Joe D'Apice.

ECLIPSE GALLERY (617-247-6730), 164 Newbury St., Boston. Tues.-Sat., 9 a.m.-6 p.m. Through Feb. 28: "Paul Crimi: Abstract Paintings."

GALLERY NAGA (617-267-9060), 67 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Feb. 28: "Bryan McFarlane: Egg Series"; "Robert Siegelman: New Woodcuts."

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through March 9: "Morgan Bulkeley: New Work"; "Neeta Madahar: Sustenance."

JUDI ROTENBERG GALLERY (617-437-1518), 130 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m. Through Feb. 28: "Jacob Kulin, Patricia Peacock: Hot Stuff"; "Danica Phelps: Walking from LA to San Francisco."

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, with works by Henry Munyaradzi and Gladman Zinyeka.

KAJI ASO GALLERY (617-247-1719), 40 St. Stephen St., Boston Tues., 7-9 p.m.; Sat., 3-5 p.m. Feb. 21-March 11: "Greece and Japan Exhibition." Reception Feb. 21, 7-9 p.m.

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

KIDDER SMITH GALLERY (617-424-6900), 131 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through Feb. 21: "Live from Texas: Texas-Based Artists Take to the Road."

L'ATTITUDE GALLERY (617-927-4400), 218 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through March 5: "Layers and Patterns."

MARTIN LAWRENCE GALLERIES (617-360-4800), 77 Newbury St., Boston. Mon.-Sat., 10 a.m.-9 p.m.; Sun., 11 a.m.-7 p.m. Ongoing: works by Picasso, Chagall, Warhol, Lichtenstein, and more.

MPG (617-437-1596), 285 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through Feb. 28: work by Patricia Zarate and Dee Homans.

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Wed.-Fri., 10 a.m.-5 p.m. Through Feb. 28: "The Self Reliant Spirit"; "Director's Choice: Bill Jensen."

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Through Feb. 21: "Sidney Hurwitz: Prints." Feb. 26-April 3: "Harold Reddicliffe: Photorealistic Paintings of Objects."

RICHARDSON-CLARKE GALLERY (617-266-3321), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5 p.m.; Sat., 11 a.m.-5 p.m. Ongoing: American & European 19th & 20th Century Paintings & Drawings.

THOMAS KINKADE NEWBURY STREET GALLERY (866-639-2879), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

SOUTH END

ALLSTON SKIRT GALLERY (617-482-3652), 450 Harrison Ave. #303, Boston. Wed.-Sat., 11 a.m.-5 p.m. Through Feb. 28: "Danica Phelps: Integrating Sex into Everyday Life"; "Rachel Dayson: New Works."

ARS LIBRI (617-357-4212), 500 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Sat., 11 a.m.-6 p.m. Through Feb. 28: "Jonathan Lerman: Extraordinary Drawings by a Young Artist with Autism."

BOSTON CENTER FOR THE ARTS Mills Gallery (617-426-5000), 539 Tremont St., Boston. Sun., Wed.-Thurs., noon-5 p.m.; Fri.-Sat., noon-10 p.m. Through March 7: "The 18th Drawing Show."

BROMFIELD ART GALLERY (617-451-3605), 27 Thayer St., Boston. Wed.-Sat., noon-5 p.m. Through Feb. 28: "Charles Goss: To Two: Works on Paper"; "Randy J. Garber: Catch My Drift."

CLIFFORD-SMITH GALLERY (617-695-0255), 450 Harrison Ave., 3rd Fl., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Feb. 28: "Andrea Champlin: New Paintings." Through March 29: "Hannah Barrett: New Paintings."

EQUATOR GALLERY (857-540-9236), 450 Harrison Ave., Suite 201, Boston. Mon.-Fri., 10 a.m.-6 p.m.; Sat., noon-5 p.m. Ongoing: "Latin American Fine Art."

GENOVESE/SULLIVAN GALLERY (617-426-9738), 23 Thayer St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through March 2: "Group Show"; work by Pat Keck.

HAMILL GALLERY OF AFRICAN ART (617-442-8204) 2164 Washington St., Boston. Thurs.-Sat., noon-6 p.m.; Sun., noon-5 p.m. Through April 25: "From the Grasslands: The Art of Bamun, Bamileke, and Tikar."

MARIO DIACONO GALLERY (617-560-1608), 500 Harrison Ave., Boston Tues.-Sat., 11 a.m.-5 p.m. Through March 3: "Dana Schutz: Run."

NAO PROJECT GALLERY (617-451-2977), 535 Albany St., third floor, Boston. Wed., Fri.-Sat., 11 a.m.-4 p.m. Through Feb. 28: "Beth Brideau: Landscape Redefined."

OHT GALLERY (617-423-1677), 450 Harrison Ave., 3rd Fl., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Feb. 28: "Twisted: Another Look at Everyday Life."

STACY BUESCHEL'S COURTYARD GALLERY (617-556-2999), 46 Waltham St., Boston. Fri., noon-7 p.m.; Sat.-Sun., noon-5 p.m. Through March 14: "The Dog and Pony Show: Willem de Koonig, David Hockney, Henry Horenstein."

STUDIO SOTO (617-461-7686), 63 Melcher St., Boston. Fri.-Sat., 2-5 p.m. Through Feb. 29: "Linda Leslie Brown, Chris Nau, Tamar Vishlitzky: On the Surface."

DOWNTOWN

ART ADVISORY/BOSTON (617-574-0022), 535 Albany St., Suite 3B, Boston. Thurs., noon-6 p.m.; Sat., noon-5 p.m. Through Feb. 28: "Pets Unleashed: Waggish Works in Motley Media."

ARTEMIS GALLERY (617-338-4122), 92 South St., Boston. Tues.-Sat., 10 a.m.-6 p.m., extended hours to 8 p.m. on Thurs. Ongoing: 18th and 19th century Chinese furniture. Now on view: "New Chinese Works"; works from Quin Feng's "Original Sound" series, and "lyrical" scrolls by Fei Yang.

BOSTON CITY HALL Scollay Square Gallery (617-635-3245), City Hall Plaza, Boston. Mon.-Fri., 9 a.m.-5 p.m.
— Mayor's Art Gallery. Through Feb. 20: "Boston Celebrated: The Art of Allan Rohan Crite and James Reuben Reed."

GARAGE DE VELO (617-422-0599), 751 Atlantic Ave., Boston. Mon.-Fri., 9 a.m.-7 p.m. Through Feb. 27: "Broken Art: East Coast Cyclists in Exhibition." Reception Feb. 22, 2-6 p.m.

GOETHE-INSTITUT BOSTON (617-262-6050), 170 Beacon St., Boston. Mon.-Thurs., 10 a.m.-6 p.m. Through Feb. 27: "Henry Ries: Ich war ein Berliner."

OTHER BOSTON NEIGHBORHOODS

CHELSEA THEATRE WORKS GALLERY (617-887-2336), 189 Winnisimmet St., Chelsea Sq. Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Through April 4: work by Adriana "Gigi" Mederos.

DUDLEY BRANCH LIBRARY (617-442-6186), 65 Warren St., Roxbury. Mon., Thurs., noon-8 p.m., Tues.-Wed., 10 a.m.-6 p.m., Fri.-Sat., 9 a.m.-5 p.m. Through Feb. 29: "Aristo Club of Boston 1924-2004: 80th Anniversary Exhibit"; "History of Black Dolls Exhibit."

EGLESTON BRANCH LIBRARY (617-445-4340), 2044 Columbus Ave., Roxbury. Mon.-Tues., Thurs., 10 a.m.-6 p.m.; Wed., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through Feb. 28: "Stitch in Time."

GALLERY AT GREEN STREET (617-522-0000), 141 Green St., Jamaica Plain. Wed.-Sat., noon-5 p.m.; Tues.-Thurs., 6-9 p.m. Through March 6: "Barbara Gallucci: Do-It-Yourself."

PARADISE LOUNGE (617-562-8814), 967 Comm. Ave., Boston. Nightly, 5 p.m. to late. Through Feb. 22: "Steve Keene: Outsider Inside."

STOVE FACTORY GALLERY (617-241-0130), 523 Medford St., Charlestown. Call for hours. Through Feb. 25: "Bren Bataclan: Smile Boston Project"; "Valentine."

WASHINGTON ALLSTON GALLERY (617-782-2029), Sts. Luke & Margaret Episcopal Church, St. Luke's Rd and Brighton Ave., Allston. Fri., 6-8 p.m.; Sat., noon-5 p.m. Through March 13: "Hannah Bowman: Astro Biological."

WEST END BRANCH LIBRARY (617-523-3957), 151 Cambridge St., Boston. Mon.-Wed., 10 a.m.-6 p.m.; Thurs., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 10 a.m.-3 p.m. Through Feb. 20: "Art from the Heart."

WEST ROXBURY BRANCH LIBRARY (617-325-3147), 1961 Centre St., West Roxbury. Mon., Thurs., noon-8 p.m.; Tues.-Wed., 10 a.m.-6 p.m.; Fri.-Sat., 9 a.m.-5 p.m. Through Feb. 28: "Max Kuzmin: Oils and Pastels."

CAMBRIDGE SOMERVILLE WATERTOWN

ALL ASIA CAFE (617-497-1544), 354 Mass. Ave.,Cambridge. Call for hours. Through Feb. 28: "John Gagan: Symphony."

ART INTERACTIVE (617-498-0100), 130 Bishop Allen Dr., Cambridge. Sat.-Sun., noon-6 p.m. Through April 11: "eVolution: The Art of Living Systems."

ARTISANS' WORLD ARTS & CRAFTS GALLERY (617-491-0255), 139 Hampshire St., Cambridge. Tues.-Sat., noon-7 p.m.; Sun., 1-4 p.m. Through March 3: "African American Art."

BRICKBOTTOM GALLERY (617-776-3410), 1 Fitchburg St., Somerville. Thurs.-Sat., noon-5 p.m. Through March 20: "Under the Influence: Travel."

CAMBRIDGE ARTS COUNCIL GALLERY City Hall Annex (617-349-4380), 344 Broadway, Cambridge. Mon.-Fri., 8:30 a.m.-5 p.m., until 8 p.m. on Thurs. Feb. 23-April 30: "Mike Glier: Town Green"; "Backyard."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 9:30 a.m.-5:30 p.m. Through March 24: "Alex Gerasev: Hidden Corners, Inquisitive Creatures." Through March 26: "Yleana Martinez: Crazy Love: Quilts from the Heart."

DELUXE TOWN DINER (617-926-8400), 627 Mt. Auburn St., Watertown. Daily 6 a.m.-10 p.m. Through March 31: "Michael D. Andelman: Early Works."

KATHRYN SCHULTZ GALLERY Cambridge Art Association (617-876-0246), 25 Lowell St., Cambridge. Tues.-Sat., 11 a.m.-5 p.m.; Sun., 1-5 p.m. Through Feb. 25: "The Art of Love."

MARK GALLERY (617-576-6275), 141 Huron Ave., Cambridge. Thurs.-Sat., noon-6 p.m. Through March 12: "Peter Arvidson: Recent Work."

MIDDLE EAST (617-864-EAST), 472 Mass. Ave., Cambridge. Call for hours. Through Feb. 29: "David Conley: Democracy in Crisis!"; "Barry Crowell: Geometric Figurative Oils."

MOBILIA GALLERY (617-876-2109), 358 Huron Ave., Cambridge. Tues.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through Feb. 29: "The Ring Show"; "Jay Musler, Lydia Gerbig-Fast, Sandra Enterline: Color Fields."

108 (617-441-3833), 108 Beacon St., Somerville. Wed.-Fri., noon-6 p.m.; Sat.-Sun., noon-4 p.m. Through Feb. 21: "Devin Powers: Pill Pop."

OUT OF THE BLUE GALLERY (617-354-5287), 106 Prospect St., Cambridge.Cambridge. Mon.-Sun., noon-6 p.m. Ongoing: "Local Cambridge Artists." Feb. 20-28: "Mike McCaw: Weight of Beak & Skull."

PAUL DIETRICH GALLERY At Cambridge Seven Associates. (617-492-7000), 1050 Mass. Ave., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Through March 31: "Judy Riola: The Grace Paintings."

SACRAMENTO ST. GALLERY (617-349-6287), 20 Sacramento St., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Feb. 20-March 26: "Gina Halstead: Lanzarote Series." Reception Feb. 20, 5-7 p.m.

SOMERVILLE PUBLIC LIBRARY (617-623-5000), 79 Highland Ave., Somerville. Mon.-Thurs.: 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m. Through Feb. 28: paintings by Ellen Chase.

SOMERVILLE CITY HALL (617-623-3719), 93 Highland Ave., Somerville. Mon.-Wed., 8:30 a.m.-4:30 p.m.; Thurs., 8:30 a.m.-7:30 p.m.; Fri., 8:30 a.m.-12:30 p.m. Feb. 19-April 15: "Wax Works." Reception Feb. 19, 6-7 p.m.

SOPRAFINA (617-498-0999), 99 Beacon St., Somerville. Wed.-Sat., noon-6 p.m.; Sun., 1-5 p.m. Through Feb. 28: "Marjorie Forte, Jorg Fraske: Language: As Source-As Medium."

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through Feb. 28: "Richard Freeman: Abstract Art about Toy Cars, Sex, & Other Things."

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Daily, 7 a.m.-10 p.m. Through Feb. 28: "Lauren Geraghty: Flight."

ZEITGEIST GALLERY (617-876-6060), 1353 Cambridge St., Inman Sq., Cambridge.Cambridge. Tues.-Sun., 1-7 p.m. Feb. 24-March 7: "Comix as Art: Original Comic Art from the Underground."

BROOKLINE/NEWTON

GATEWAY GALLERY (617-734-1577), 62 Harvard St., Brookline. Mon.-Fri., 9 a.m.-4:30 p.m.; Sat., 11 a.m.-6 p.m.; Sun., noon-5 p.m. Through March 13: "Media Bliss."

LEVENTHAL-SIDMAN JEWISH COMMUNITY CENTER Starr Gallery (617-558-6485), 333 Nahanton St., Newton. Mon.-Tues., Thurs., 10 a.m.-7 p.m.; Wed., noon-8 p.m.; Fri., 10 a.m.-2 p.m.; Sun., 11 a.m.-4 p.m. Through April 11: "The Power of Puppets: Suspended Reality."

NEW ART CENTER IN NEWTON (617-964-3424), 61 Washington Park, Newtonville. Mon.-Fri., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Through March 12: "Spiritual Geometry."

NEWTON FREE LIBRARY (617-796-1360), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m. Through Feb. 26: "Alexander Gassel: Old European Legends"; "Sheila Singer: Collage Monoprints."

ZAFTIGS (617-975-0075), 335 Harvard St., Brookline. Call for hours. Through March 1: "Paul Grignon: Impressionist Acrylic Landscape Paintings."

SUBURBS: SOUTH

GALLERY X (508-992-2675), 169 William St., New Bedford. Wed.-Sun., 11 a.m.-3 p.m. Through Feb. 29: "The Graffiti Show."

NATICK COMMUNITY ORGANIC FARM (508-429-0950), 117 Eliot St., Natick. Mon.-Fri., 9 a.m.-4 p.m. Through Feb. 29: "Denise Driscoll: Messengers."

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through Feb. 22: "Selections."

SUBURBS: NORTH

ARTSPACE@16 (781-322-6851), 16 Princeton St., Malden. Call for hours. Through Feb. 28: "Sand T, Wesley Kalloch: An Open Border."

BRUSH ART GALLERY (978-459-7819), 256 Market St., Lowell. Tues.-Sat., 11 a.m.-4 p.m.; Sun., noon-4 p.m. Through May 16: "AAMARP the Legacy: African American Artists in Boston." Reception Feb. 22, 2-4 p.m.

ESSEX ART CENTER (508-685-2343), 56 Island St., Lawrence. Tues.-Thurs., 10 a.m.-7:30 p.m.; Fri., 10 a.m.-5:30 p.m.; Sat., 10 a.m.-2 p.m. Through Feb. 20: "Cut of a Different Cloth."

GALANT GALLERY (978-745-1001), 197 Derby St., Salem. Call for hours. Ongoing: "Mary Rogers & Joel Levine: Where the Land Meets the Sea."

GALLERY OF ART & COUTURE (781-631-6416), 15 Sewall St., Marblehead. Call for hours. Through Feb. 29: "Katherine Tarlov: Branching Out."

GALLERY OF MODERN ART (781-631-3204), 154 Washington St., Marblehead. Thurs., 1:30-5 p.m., Fri., Sun.-Tues., noon-5 p.m., Sat., noon-6 p.m. Ongoing: "Connections: Past, Present and Future," works by Bernd Haussmann and Suzanne Ulrich.

SUBURBS: WEST

CLARK GALLERY (781-259-8303), Mall at Lincoln Station, 145 Lincoln Rd., Lincoln. Tues.-Sat., 10 a.m.-5 p.m. Through Feb. 26: "Randall Deihl: New Paintings."

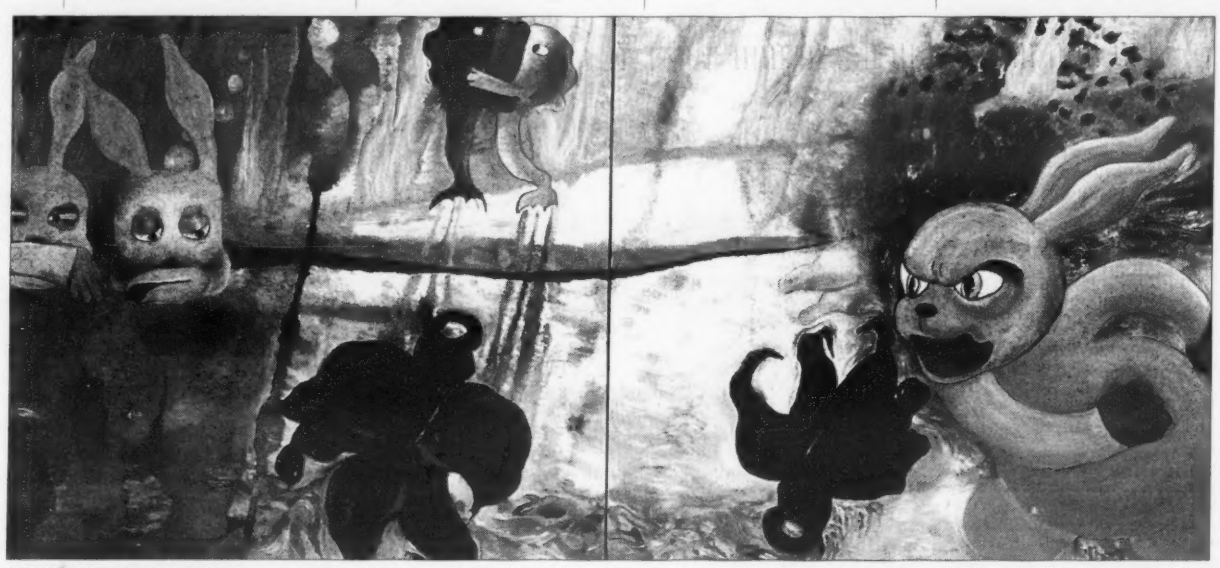
LECEI GALLERY (978-341-0001), 81 Commonwealth Ave., Concord. Sun.-Thurs., noon-6 p.m.; Sat., 10 a.m.-6 p.m. Through April 4: "Expressions in Wax." Reception Feb. 26, 6-8 p.m.

WORCESTER CENTER FOR CRAFTS (508-753-8183), 25 Sagamore Rd., Worcester. Fri., 3-8 p.m.; Sat., 10 a.m.-7 p.m.; Sun., 11 a.m.-5 p.m. Through Feb. 21: "Handle It."

CAPE COD

LYMAN-EYER GALLERY (508-487-3937), 349 Commercial St., Provincetown. Tues.-Fri., 1-6 p.m.; Sat., 11 a.m.-7 p.m.; Sun., 1-4 p.m. Through Feb. 29: "Fall & Winter Salons."

ROBYN WATSON GALLERY (508-487-3511), 432 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Ongoing: "Standing On the Shoulders of Giants: Artists from the Outer Cape's Past."



PURSUIT OF GRACE *is among the works in Judy Riola's "The Grace Paintings," on view through March 31 at Paul Dietrich Gallery.*

museums

AMERICAN TEXTILE HISTORY MUSEUM (978-441-0400), 491 Dutton St., Lowell. Tues.-Fri., 9 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $6, $4 for seniors, students, and ages 6-16, free for ages 6 and under. The Museum houses the nation's largest collection of artifacts and documents relating to America's textile manufacture. Through June 20: "Let's Go Hawaiian!"

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2. Fri., Sun., Tues., 1-5 p.m.; Tues., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "Armenian Musical Traditions"; "The Bedoukian Family Collection"; "Moses Hadji Gulesian: An Armenian Visionary."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. Through April 4: "A Conversation about Stuff We Like: New Sculpture by Alan Klein and Mike Newby." Through April 25: "Complex Tales: Persia."

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues., Thurs., 6 p.m.; Fri.-Sat., 11 a.m.; Sun., 2 p.m.
— McKim Orientation Rm. (ext. 2217.) Through Feb. 27: "Modern Illuminations." Through April 30: "Faces and Places."

CAPE MUSEUM OF FINE ARTS (508-385-4477), Cape Playhouse, Rte. 6A, Dennis Village. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $7; free for ages 16 and under and on Sat. before 1 p.m. The permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin.

CHILDREN'S MUSEUM (617-426-6500), 300 Congress St., Boston. Daily, 10 a.m.-5 p.m.; Fri. until 9 p.m. Admission $8, $7 for children 2 to 15 and seniors, $2 for one year-olds. Admission $1 on Fri. from 5 to 9 p.m. Free parent-child activities include "ZOOMSci challenge" from 3-5 p.m. on Fri. and 2-4 p.m., Sat.-Sun.,"Come Sing and Dance" at 11 a.m. on Wed. and Fri., "Explore and Discover Together" at 2 p.m. on Wed., and "New Balance Climb," ongoing. Current exhibits include: "AIRplay: The Wonders of Wind & the Inflatable Art of Jon Goldman," "Boats Afloat," featuring an 800-gallon Channel tank; "Arthur's World"; characters and settings from the PBS series, "Japanese House," a two-story house from Kyoto; "Bubbles," and "Construction Zone!," a kid-sized indoor Big Dig-inspired construction site. Through May 2004: "Making America's Music: Rhythm, Roots & Rhyme." Through May 17: "Five Friends from Japan: Children in Japan Today."

COMMONWEALTH MUSEUM (617-727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Archaeology of the Central Artery: Highway to the Past"; "Through the Eyes of Baystaters: Massachusett's Experience in the Civil War."

DECORDOVA MUSEUM (781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for students, seniors, and children. Through Summer 2004: "Landscapes Seen and Imagined: Sense of Place, Part II." Through May 30: "Self-Evidence: Identity in Contemporary Art"; "Jo Yarrington: Jirimani."
— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include David Berry's "Sphere IV." Through May 16: "Joseph Wheelwright: Stone Heads and Tree Figures."

ERIC CARLE MUSEUM OF PICTURE BOOK ART (413-658-1100), 125 West Bay Rd., Amherst. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Admission $4, $2 for children under 18. Features picture book art from around the world. Through April 4: "Jeanne Steig: Sculptures." Through April 25: "Heart & Humor: The Picture Book Art of William Steig."

FITCHBURG ART MUSEUM (978-345-4207), 185 Elm St., Fitchburg. Tues.-Sun., noon-4 p.m. Admission $5, $3 for seniors, free for students and children. Through March 21: "New England/New Talent." Through March 22: "Picturing Our Past: Frontier Challenges 1600-1720"; "From Many Hands: Baskets Around the World."

FRANKLIN PARK ZOO (617-541-LION), 1 Franklin Park Rd., Boston. Daily, 10 a.m.-5 p.m. Admission $9.50, $8 for seniors, $5 for ages 2-15, plus $1 for admission to Butterfly Landing. Home to over 150 species of mostly endangered or threatened animals including snow leopards, "Giraffe Savannah"; "Kalahari Kingdom"; "Butterfly Landing"; "Tropical Forest"; "Australian Outback Trail"; and "Bongo Congo" featuring bongo antelope, zebras, ostrich, ibex, auodad sheep and vultures.

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Tues.-Sun., noon-5 p.m. Admission $5, $3 for seniors and students, free for children under 18. Permanent collection features over 4,000 pieces of 19th and 20th century American art and crafts. Through March 21: "Changing Hands: Art Without Reservation, 1."

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $8, $7 for seniors, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden cafe. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables"; "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston. Tues.-Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $7, $5 for seniors and students, free for children under 12, free after 5 p.m. on Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S. Through May 9: "Made in Mexico."

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun., 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.), $7 for seniors, $5 for students with ID, free for ages 18 and under. The museum, built in the style of a 15th-century Venetian

palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m. Ongoing: "Joseph Kosuth: Whistler's Warning (C.C.C.C.C.)"; "Elaine Reichek: Madam I'm Adam."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-514-1600), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $8, $6 for students and seniors, $4 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family;" "Jacqueline Kennedy Travels Abroad." Through April 30: "Gifts from the World to the White House: Caroline Kennedy's Doll Collection (1961-63)."

JOHN FITZGERALD KENNEDY NATIONAL HISTORIC SITE (617-566-7937), 83 Beals St., Brookline. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for ages 16 and under. President Kennedy (born in 1917) and his family lived in this restored nine-room house until 1927. It was the first home shared by the president's father and mother, Joseph P. and Rose Fitzgerald Kennedy, and re-creates the social and political beginnings of one of the world's most prominent families.

LONGFELLOW NATIONAL HISTORIC SITE (617-876-4491), 105 Brattle St., Cambridge. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for 15 and younger. Built in 1759, this Georgian mansion is where George Washington planned the siege on Boston during the Revolutionary War and later served as home to poet Henry Wadsworth Longfellow. Ranger-guided tours throughout the day.

LONGYEAR MUSEUM (800-277-8943), 1125 Boylston St. Rte. 9, Brookline. Mon., Wed.-Sat., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Free admission. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain, pool, and statues. Now open: "Mary Baker Eddy: A Spiritual Journey."

LORING-GREENOUGH HOUSE (617-524-3158), 12 South St., Jamaica Plain. Open for tours Tues., Sat., 10 a.m.-noon. Donation $3. A pre-Revolutionary house on the National Register of Historic Places decorated in period furnishings, costumes, and objets d'art.

MARY BAKER EDDY LIBRARY (617-450-7000), 200 Mass. Ave., Boston. Tues.-Fri., 10 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.; Sun., 11 a.m.-5 p.m. Admission $5, $3 for students, seniors, children. Reflect in the Hall of Ideas, explore goals in the Quest Gallery, learn how a newspaper is put together in the Monitor Gallery, plus the famous Mapparium. Through Feb. 23: "Where Culture & Community Meet: Artistic Proposals for Artistic Identifiers in the Fenway Cultural District."

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Daily, 10 a.m.-6 p.m. Admission $7, $5 for seniors and students. $2 for ages 6-16; free for ages 5 and under. Ongoing: "J.Otto: Year's Supply of Turtle Wax"; "Joseph Beuys: Lightning with Stag in Its Glare"; "Sound Art at MASS MoCA."

MUSEUM OF AFRO AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Free admission. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America; and the Abeil Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement.

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Sat.-Tues., 10 a.m.-4:45 p.m., Wed.-Fri., 10 a.m.-9:45 p.m., West Wing only open Thurs.-Fri. after 5 p.m. Admission $15. $13 for seniors and students, free for ages 17 and under during non-school hours. Voluntary contribution after 4 p.m. on Wed. **Mon.-Fri.:** introductory walks through all collections begin at 10:30 a.m. and 3 p.m.; "European Paintings and Decorative Arts Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "Art of the Ancient World (Classical and Egyptian) Walks" begin at 1 p.m.; "Art of Asia Walks" begin at 2 p.m; introductory walk is also offered **Wed.** at 6:15 p.m., **Sat.** at 10:30 a.m. and 1 p.m., and **Sun.** at 1:30 p.m.

— Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

— Exhibitions: Ongoing: "Earth Transformed: Chinese Ceramics from the MFA"; "Contemporary American Glass"; "The Alan and Simone Hartman Collection of English Silver 1680-1760: The Huguenot Legacy"; "Vietnamese Ceramics"; "The Art of Africa, Oceania, and the Ancient Americas"; "New Egyptian Funerary Arts and Ancient Near East Galleries"; "Renault's Automedon"; "American Traditions: Art of the People"; "Face to Face with the Builder of the Great Pyramid"; "RSVP: Sarah Sze." Through May 2: "Draped in Dragons: Chinese Court Costume." Through June 20: "Gaugin: Tahiti."

— Gallery lectures are free with museum admission. **Sat.**: at noon, "Looking Through the Lens: Trends in 20th Century Photography." **Sun.**: at 2 p.m., "Lupercalia: Painting and Poetry." **Wed.**: at 6 p.m., "Highlights from the Morse Collection of Japanese Ceramics."

MUSEUM OF SCIENCE (617-723-2500), Science Park, Boston. Sat.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-9 p.m. Admission $13, $11 for seniors, $10 for ages 3-11. The Museum features the Theater of Electricity (with indoor thunder-and-lightning shows daily at noon and 2 p.m. and on Fri. at 7 p.m.) and more than 600 hands-on exhibits. Ongoing: "A Bird's World"; "Dinosaurs: Modeling the Mesozoic"; "Current Science & Technology Center"; "Journey into Amazing Caves"; "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages"; "Science in the Park: Playing with Forces and Motion"; "Human Body Connection"; "The Computing Revolution." Through March: "Magic: The Science of Illusion."

— Admission to Omni, laser, and planetarium shows is $8, $7 for seniors, $6 for ages 3-11. Now screening: "Skyfire: Wonders of the Atmosphere" Planetarium show. "Laser Ozzfest Assault." Thurs.-Sat., 915 p.m. "Laser Rush." Thurs., Sun., 8 p.m. "Space Odyssey." Fri.-Sun., 5:30 p.m. "Laser Led Zeppelin," Fri.-Sat., 8 p.m. "Laser Floyd: Dark Side of the Moon," Fri.-Sat., 10:30 p.m. "Laser Electrolyte," Sun., 9:15 p.m. Ongoing: "Friday Night Stargazing," Fri., 8:30 p.m.; "Welcome to the Universe," daily.

MUSEUM OF TRANSPORTATION .(617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society. Ongoing: "New England Paves the Way."

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Admission $4, $3 for students and seniors. Ongoing: "Aspelta: A Nubian King's Burial Chamber."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Made in Massachusetts," "To Build and Sustain: Freemasons in American Community." Through June 13: "Hatch Show Print's Rock N Roll Posters."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 9 a.m.-6 p.m. Admission $13.50, $11.50 for seniors, $7.50 for ages 3-11, free for children under 3. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 200,000-gallon giant ocean tank, with sharks, moray eels, 600 pound sea turtles, and hundreds of other Caribbean creatures. Pick up a hermit crab or watch vets care for animals in the Aquarium Medical Center.

— Now open: "Living Links: Choices for Survival" with baby sea turtles, poison arrow frogs, and rare tropical fish that shows how people affect aquatic life both positively and negatively around the world.

NORMAN ROCKWELL MUSEUM (413-298-4100), 9 Glendale Rd., Stockbridge. Mon.-Fri., 10 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $12, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator." Through Feb. 22: "Berkshire County High School Art Show." Through May 31: "The Red Rose Girls: An Uncommon Story of Art and Love."

ORCHARD HOUSE/HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Tues.-Sun., 9:30 a.m.-5:15 p.m. Admission $2.50, $2 for students and seniors, $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Daily., 10 a.m.-5 p.m. Admission $12, $10 for seniors, $8 for students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "A Folk Art Sampler"; "The Saltonstall Family Portraits"; "Three Centuries of Salem Architecture"; "Shorelines"; "The Copeland Collection of Chinese Ceramic Figures."

— Liberty Street Building. The museum features a collection of marine paintings and drawineries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade.

— Essex Street Building. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Permanent exhibitions: "Days of Judgment," an exhibition commemorating the 300th anniversary of the Salem Witch Trials. Guided tours of the John Ward House (1684), the Georgian Crowninshield-Bentley House (1727), and the Federal Gardner-Pingree House (1804). Through Feb. 15: "Luxury and Innovation: Furniture Masterworks of John and Thomas Seymour." Through May 2: "Under the Imperial Gaze." Through May 9: "Geisha: Beyond the Painted Smile." Through May 30: "Men Plow, Women Weave." Through June 30: "Envisioning India"; "Building a New Museum." Through July 18: "Peonies on Paper: Chinese Export Botanical Painting."

REVOLVING MUSEUM (978-937-2787), 22 Shattuck St., Lowell. Thurs.-Sun., noon-4 p.m. Through April 2: "The LocalMotive: Public Art off the Beaten Path."

SOMERVILLE MUSEUM (617-666-9810), 1 Westwood Rd., Somerville. Thurs., 2-7 p.m.; Fri., 2-5 p.m.; Sat., noon-5 p.m. Through March 28: "Lost Theatres of Somerville."

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STERLING AND FRANCINE CLARK ART INSTITUTE (413-458-2303), 225 South St., Williamstown. Museum's collection centers on French Impressionist paintings, including over 30 by Renoir, plus American works by Homer, Sargent, Cassatt, and Remington, as well as extensive collections of prints, drawings, silver, and sculpture. Open Daily, 10 a.m.-5 p.m. Free admission. Through April 18: "Sugaring Off: The Maple Sugar Paintings of Eastman Johnson."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. 10 a.m.-6 p.m. Admission $6, $5 for seniors, $4 for children. Home to over nine animal exhibits including a herd of bison, a colony of flamingoes, and spider monkeys. Ongoing: "Snowy Owl Creek"; "Touchable Barnyard."

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 10 a.m.-5 p.m. Free admission. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace"; "Strengthening Old Ironsides." Through March 6: "USS Constitution Model Shipwright Guild Exhibit."

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed., Fri., Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m.; Sat., 10 a.m.-5 p.m. Admission $8, $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through Feb. 22: "Glexis Novoa."

photography

BLACK AND WHITE, INC (617-266-2641), 295 Huntington Ave., Suite 205, Boston. Call for hours. Through March 3: photographs by Laird Van Riper Elting.

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m.

— Boston Room (ext. 2336). Through Feb. 27: Match-UP Interfaith Volunteers."

— Deferrari Hall (ext. 2336). Through Feb. 27: "Boston Police Department 150th Anniversary Exhibit."

BOSTON UNIVERSITY (617-353-3349).

— Boston University Art Gallery (617-353-3329), 855 Comm. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through March 28: "California Dreamin': Camera Clubs and the Pictorial Photography Tradition."

BROMFIELD ART GALLERY (617-451-3605), 27 Thayer St., Boston. Wed.-Sat., noon-5 p.m. Through Feb. 28: "Randy J. Garber: Catch My Drift"; "To Two: Works on Paper by Charles Gross."

BROOKLINE ARTS CENTER (617-566-5715), 86 Monmouth St., Brookline. Mon.-Fri., 9 a.m.-4:30 p.m. Through Feb. 27: photographs by Mark Richards and David Stern; "The Art of Black and White Photography."

CARBERRY'S BAKERY & CAFE (617-566-0565), 74 Prospect St., Cambridge. Daily, 6 a.m.-8 p.m. Through Feb. 28: "Karen Zanes, Frank Edward: Color Prints."

CENTER FOR LATINO ARTS (617-927-1730), 85 W. Newton St., Boston. Call for hours. Through Feb. 29: "Puerto Rico: Through the Lens of Photographer Jack Delano."

CENTRAL SQUARE BRANCH LIBRARY (617-349-4010), 45 Pearl St., Cambridge. Mon., Wed., Thurs., 3:30-5:45 p.m. Through Feb. 28: "Minority Role Models in Science, Mathematics, Technology, and Engineering."

DEPOT SQUARE GALLERY (781-863-1597), 1837 Mass. Ave., Lexington. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun., noon-4 p.m. Through Feb. 29: "Christy Park: New Work."

FITCHBURG ART MUSEUM (978-345-4207), 185 Elm St., Fitchburg. Tues.-Sun., noon-4 p.m. Admission $3, $2 for seniors, free for students and children. Through March 21: "Shipping Views: Hulls by Cia Devan."

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. Feb. 20-March 27: "Fred Levy & Tony Carmoega: Family and Friends."

GALLERY KAYAFAS (617-482-0411), 450 Harrison Ave., Suite 223, Boston. Tues.-Fri., 1-5:30 p.m.; Sat., noon-5:30 p.m. Through Feb. 28: "Steven Halpern: Four Square"; "Barbara Galluccì: Ranch '50."

GRIFFIN MUSEUM OF PHOTOGRAPHY (781-729-1158), 67 Shore Rd., Winchester. Tues.-Sun., noon-4 p.m. Admission $5, $2 seniors, free for children and students; free admission for all on Thurs. Through Feb. 27: "10th Juried Exhibition."

HARVARD UNIVERSITY, Cambridge.

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $7.50, $6 for students and seniors, $5 for ages 3-18, free for ages 2 and under and Sun. from 9 a.m. to noon. Through April 2004: "In the Mountains: Photographs by Bradford Washburn."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— Compton Gallery (617-253-4444), 77 Mass. Ave. Mon.-Fri. 9 a.m.-5 p.m. Through June 6: "Gabriele Basilico: Photographs"; "Bord de mer: The DATAR Project."

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $5, $2 for seniors, students, and youth 5-18. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton."

MOUNT HOLYOKE COLLEGE ART MUSEUM (413-538-2245), South Hadley. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Free admission. Through March 28: "Raymond D'Addario: Witnessing the Nuremberg Trials."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Made in Massachusetts;" "To Build and Sustain: Freemasons in American Community." Through June 6: "Artist to Icon: Early Photographs of Elvis, Dylan and the Beatles."

PANOPTICON GALLERY (781-647-0100), 435 Moody St., Waltham. Mon.-Fri., 10 a.m.-6 p.m. Through Feb. 28: "Bradford Washburn: Colossal."

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Daily., 10 a.m.-5 p.m.; Thurs. until 9 p.m. Admission $12, $10 for seniors, $8 for students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "A Folk Art Sampler"; "The Saltonstall Family Portraits"; "Three Centuries of Salem Architecture"; "Shorelines"; "The Copeland Collection of Chinese Ceramic Figures." Through June 13: "Vanished Kingdoms: The Wulsin Photographs of China, Tibet, and Mongolia 1921-1925."

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY (617-353-0600), 832 Comm. Ave., Boston. Tues.-Fri., 10 a.m.-6 p.m.; Thurs. until 8 p.m.; Sat.-Sun., noon-5 p.m. Through March 14: "Concerning the Spiritual in Photography."

RHODE ISLAND SCHOOL OF DESIGN Museum of Art (401-454-6500), 224 Benefit St., Providence, RI. Tues.-Sun., 10 a.m.-5 p.m. Admission $6, $5 for seniors, $3 for students, $2 for ages 5-18. Through March 28: "The New York School: Aaron Siskind in Context." Through April 4: "Photography and Place: Contemporary Photographs from the Museums Collection."

ROBERT KLEIN GALLERY (617-267-7997), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Through Feb.21: "Lewis Wickes Hine, Sebastiao Salgado: Immigration/Migration."

SIMMONS COLLEGE Trustman Art Gallery (617-521-2268), 300 The Fenway, Boston. Mon.-Fri., 10 a.m.-4:30 p.m. Through March 5: "Push and Pull (Mostly Push) Willy-Installations: The Photo Documents."

SOUTH END BRANCH LIBRARY (617-536-8241), 685 Tremont St., Boston. Mon., Wed.-Thurs., 10 a.m.-6 p.m.; Tues., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through March 9: "Fernando Guimaraes: Boston 4/for Seasons."

TRIDENT BOOKCELLAR & CAFE (617-267-8688), 388 Newbury St., Boston. Daily, 9 a.m.-midnight. Through Feb. 22: "Reginald L. Jackson: In a Silent Way: Afro-Ethnographs."

WGBH ATRIUM GALLERY (781-647-0100), 125 Western Ave., Allston. Call for hours. Through Feb. 28: "Alex MacLean: Aerial Photographs."

ZEITGEIST GALLERY (617-876-6060), 1353 Cambridge St., Inman Sq., Cambridge.Cambridge. Tues.-Sun., noon-8 p.m. Through Feb. 22: "Banafsheh Ehtemam: Underwater Photography." Reception Feb. 21, 3-6 p.m.

schools & universities

ADDISON GALLERY AT PHILLIPS ACADEMY (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Permanent collection includes works by Winslow Homer, Maud Morgan, Allan Crite, and Justin Kirchoff. Through March 29: "Richard Serra Prints: A Survey."

ART INSTITUTE OF BOSTON AT LESLEY UNIVERSITY (617-585-6676), 700 Beacon St., Boston. Mon.-Sat., 9 a.m.-6 p.m.; Sun., noon-5 p.m. Through March 14: "Masterworks fo Illustration."

BABSON COLLEGE Horn Gallery, (781-239-5682), Horn Library, Wellesley. Thurs.-Fri., noon-4 p.m.; Sun., 1-5 p.m. Feb. 26-April 1: "Doreen Mastandrea, Martha Winston: Terra Firma."

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m.Closed holidays. Through May 24: "Roberto Matta: Making the Invisible Visible."

— Thomas P. O'Neill, Jr. Library (617-552-4470). Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "'Tip' O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

— Sherman Gallery (617-358-0295), 775 Comm. Ave. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through March 5: "Joseph Ablow: A Retrospective."

BRANDEIS UNIVERSITY Rose Art Museum (781-736-3434), 415 South St., Waltham. Tues.-Sun., noon-5 p.m. Admission $3, $2 for seniors, free for children 16 and under. Through March 28: "Domestic Archeology: Boston and Beyond"; "Surasi Kusolwong: Minimal Factory ($1 Market)." Through May 2: "In the Spotlight."

— Epstein Building, 515 South St. Through March 8: "9 from Waltham Mills."

BROOKS SCHOOL Lehman Art Center (978-725-6232), 1160 Great Pond Rd., North Andover. Tues.-Fri., 8:30 a.m.-5 p.m.; Sat., 8:30 a.m.-noon; Sun., 2:30-5 p.m. Through Feb. 26: "Art & Utility: Native American Art, 1840-1940."

EMMANUEL COLLEGE Lillian Immig Gallery (617-735-9992), 400 The Fenway, Boston. Mon.-Thurs., 11 a.m.-4 p.m. Through Feb. 20: "Wile."

FRAMINGHAM STATE COLLEGE Arthur B. Mazmanian Gallery (508-626-4801), 100 State St., Framingham. Mon.-Fri., 10 a.m.-7 p.m. Through Feb. 27: "Student Invitational Exhibit."

HARVARD UNIVERSITY and RADCLIFFE INSTITUTE, Cambridge.

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Call for hours. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free on Sat. from 10 a.m. to noon. Tours Mon.-Fri. at 1 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works.

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through Feb. 29: "New Spring Faculty 2004." Through April 22: "The Western Tradition: Art Since the Renaissance."

— David Rockefeller Center for Latin American Studies (617-495-9702), 61 Kirkland St., Cambridge. Call for hours. Through June 30: "Portraits of an Invisible Country: The Photographs of Jorge Mario Munera."

— Fogg Art Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Tours Mon.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection features Impressionist and Post-Impressionist works. Through Feb. 22: "Harvard Collects American Art." Through March 28: "Life as Art: Paintings by Gregory Gillespie and Frances Cohen Gillespie." — Gallery lectures are free. Feb. 23 at 4 p.m., "Looking at the Original: When the Print-maker's Imagination Outruns His Process." Feb. 25 at 6:30 p.m., "Isfahan: Half the World."

— Harvard Design School (617-495-4784), 48 Quincy St., Cambridge. Mon.-Fri., 10 a.m.-8 p.m.; Sat.-Sun., noon-6 p.m. Through Nov. 10: "Six Crates of Architecture: Projects by Atelier Feichang Jianzhu. Through March 21: "Inhabiting Infrastructure."

— Houghton Library (617-495-2509), Harvard Yard near Mass. Ave. and Quincy St. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-1 p.m. Through April 1: "A Celebration of Pablo Neruda." Through March 31: "Res Gestae: Libri Menent." Through May 28: "Innovation and Tradition: An Example of Cultural Survival." Through May 30: "Civitates Londinium: Maps of London from 1572."

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $7.50, $6 for students and seniors, $5 for ages 3-18, free for ages 2 and under. Free on Sun. from 9 a.m. to noon. The "Ware Collection of Glass Models and Plants" includes more than 3,000 glass flowers. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Exhibitions also include whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long Kronosaurus, the only complete and mounted model of the sea reptile in the country. Extended: "Romancing the Stone: The Many Facets of Tourmalines." Ongoing exhibits include "Modeling Nature," an exhibit on glass and its use as an artistic and scientific medium; "Birthstones"; a "Great Mammal" hall; and the Romer Hall of Vertebrate Paleontology.

— Peabody Museum of Archaeology and Ethnology (617-496-1027), 11 Divinity Ave. Ongoing: "Hall of the North American Indian: Change and Continuity"; "Pacific Islands Art and Artifacts"; "Distinguished Casts: Curating Lost Monuments"; "Encounters with the Americas." Through May. 2004: "These Shoes Were Made for...Walking?" Through Sept. 2004: "Painted by a Distant Hand: Mimbres Pottery of the American Southwest." Through Dec. 30, 2005: "From Nation to Nation: Examining Lewis and Clark's Indian Collection."

— Arthur M. Sackler Museum (617-495-9400), 485 Broadway. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for seniors and students, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Docent tours Mon.-Fri. at 2 p.m. The second and fourth floors feature a permanent collection of works from Oriental, Islamic, Roman, and other ancient cultures. Through July 18: "The Continuous Stroke of Breath: Calligraphy from the Islamic World."

— Semitic Museum (617-495-4631), 6 Divinity Ave. Mon.-Fri., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Ongoing: "Nuzi and the Hurrians: Fragments from a Forgotten Past"; "Ancient Cyprus: The Cesnola Collection"; "The Sphinx and the Pyramids: 100 Years of American Archaeology at Giza"; "The Houses of Ancient Israel: Domestic, Royal, Divine."

PHILLIPS EXETER ACADEMY Lamont Gallery (603-777-3461), Exeter, New Hampshire. Mon.-Sat., 9 a.m.-5 p.m. Through March 10: "Artists of the American West."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), Tower Bldg., 621 Huntington Ave., Boston. Mon.-Fri., 10 a.m.-10 p.m.; Sat., 11 a.m.-10 p.m.

— Bakalar Gallery (617-879-7333). Mon.-Fri., 10 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Through March 17: "Earthly Delights."

— President's Gallery, Tower Building, 11th Fl. Mon.-Fri., 9 a.m.-5 p.m. Through March 5: "Dean Nimmer Then and Now: A Retrospective."

— Stephen D. Paine Gallery. Mon.-Fri., noon-6 p.m.; Sat., 11 a.m.-5 p.m. Through March 13: "Selections."

— Student Life Gallery, Kennedy Bldg., 621 Huntington Ave., 2nd fl. Mon.-Fri., 9 a.m.-8 p.m. Ongoing: "Under Pressure."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers"; "Robots and Beyond: Exploring Artificial Intelligence at MIT"; "Holography: The Light Fantastic"; "Flashes of Inspiration: The Work of Doc Edgerton"; "Gestural Engineering: The Sculpture of Arthur Ganson"; "Thinkapalooza." Through July 3: "Hub of the Universe: A Century of Flight in Massachusetts."

— Hart Nautical Galleries (617-253-5492), 55 Mass Ave. Daily, 9 a.m.-8 p.m. Ongoing: "Ship Models: The Evolution of Ship Design"; "Deep Frontiers: Ocean Engineering at MIT"; "IQuarium."

— List Visual Arts Center (617-253-4680), 20 Ames St., Cambridge. Daily, noon-6 p.m. Through April 4: "Son et Lumiere."

— Media Test Wall (617-253-4400), Whitaker Bldg. No. 56. Open round the clock. Now on view: "William Wegman: Selected Video Works 1970-1978." Through April 4: "Mike Rogers: Cross Country."

— Strobe Alley (617-253-4629), 77 Mass. Ave. Call for hours. Ongoing: "Never Stop Learning: The Life and Legacy of Harold Edgerton."

— Women's Studies Program (617-253-8844), Rm. 14E-316, 77 Mass. Ave. Call for hours. Ongoing: "Women at MIT."

MONTSERRAT COLLEGE OF ART GALLERY (978-922-8222), 23 Essex St., Beverly. Mon.-Thurs., 11 a.m.-7 p.m., Fri., 11 a.m.-5 p.m., Sat., noon-4 p.m. Through Feb. 20: "Infinitely Specific."

— Carol Schlosberg Alumni Gallery. Mon.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-5 p.m.; Sat., noon-4 p.m. Through Feb. 23: "Faculty Exhibition: Stacy Thomas-Vickory."

MOUNT HOLYOKE COLLEGE ART MUSEUM (413-538-2245), South Hadley. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Free admission. Through March 12: "Rosamund Purcell: Two Rooms."

NORTHEASTERN UNIVERSITY (617-373-2249), Boston.

— Ryder Hall Atrium, 147 Forsyth St. Daily, 7 a.m.-11 p.m. Ongoing: "Recent Urban Design: Work in Boston."

PINE MANOR COLLEGE Hess Gallery (617-731-7157), 400 Heath St., Chestnut Hill. Mon.-Thurs., 8:30 a.m.-10 p.m.; Fri., 8:30 a.m.-5 p.m.; Sat., noon-5 p.m.; Sun., 2-10 p.m. Through March 4: "Bob Evans: New Work." Reception Feb. 20, 4-6 p.m.

REGIS COLLEGE, (781-768-8367), 235 Wellesley St., Weston. Mon.-Fri., 10 a.m.-4 p.m. Through Feb. 27: "Jane Goldman, Catherine Jernan, Ilana Manolson: At the Water's Edge."

— Spellman Museum of Stamps & Postal History. Thurs.-Sun., noon-5 p.m. Admission $5, $3 for students and seniors, free for ages 16 and under. Exhibits include rare Lindbergh material from 1927 transatlantic flight, US and Boston airmail history, and international airmail including the world's first airmail flight in India in 1911.

RHODE ISLAND SCHOOL OF DESIGN Museum of Art (401-454-6500), 224 Benefit St., Providence, RI. Tues.-Sun., 10 a.m.-5 p.m. Admission $6, $5 for seniors, $3 for students. $2 for ages 5-18. Ongoing: "19th-Century Painting, Sculpture and Decorative Arts"; "Rethinking the Romans: New Views of Ancient Sculpture." Through Feb. 29: "Happiness and Longevity: Deities of Good Fortune in Japanese Prints." Through March 7: "Glenn Ligon: Runaways." Through May 2: "Better Still: Looking at Still Life in the Museum Collection." Through June 6: "Asian Textiles in Trade." Feb. 20-April 25: "Spindles and

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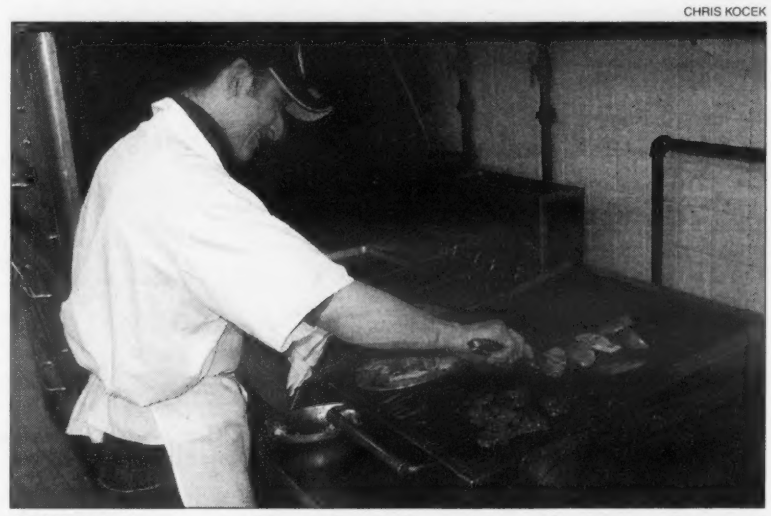
DINING OUT

Primavera Restaurant

An Italian restaurant that, here and there, revives the finest continental cuisine of the 1950s

BY ROBERT NADEAU

CHRIS KOCEK



MANGIA: *Primavera's old-style fine Italian cuisine makes it an undiscovered treasure for budget-minded gourmets.*

Primavera is apparently an unprepossessing, multipurpose Italian restaurant serving large portions of hearty food, from three-egg breakfasts to take-out pizza to evening seafood specials. The owners are Salvadorans with substantial North End experience who bring real skills to certain dishes. That means there are some gourmet surprises here, especially on the dinner menu.

You have very little clue of this walking in. It's a clean room with lots of tables and booths, but the colors don't quite match, and the main décor consists of more than 20 hanging lamps and ceiling fans — enough to start a small lamp store. The quarry-tile floor is cold in the winter, although the room is warm and well-lit. Despite lavender walls, framed Italian prints, and a real wine press in the back, the room looks like an oversize pizza parlor.

Sit down and order, though, and you start noticing touches like the slice of lemon in the ice water and the good grated cheese (right on the table with salt, pepper, and red-pepper flakes). The soft bread and packaged butter are not special, but soon enough you can have some of the best chicken soup ($1.95) in Boston. It comes in a bowl twice the size offered by most restaurants, with a lively clear stock and plenty of white meat, potatoes, and carrots. Italian grandmothers made soup like this, but so do lots of people in the higher altitudes of Central and South America. Scarola ($1.95) is the same stock, but with greens and meatballs.

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Fried calamari ($4.95; $6.95 as an entrée) is also close to the standard for Boston. The squid are lightly breaded and quickly fried, but what stands out is the rémoulade-like mustard-mayonnaise dip. A stuffed mushroom ($3.95) is only a single portobello, but it's stuffed with real duxelles, those micro-diced mushrooms patiently sautéed in butter that most chefs learn to make in classical training and never use again. Even more old-fashioned and remarkable is the lemony sauce, possibly real hollandaise, that tops the mushroom. You could get mushrooms like this in continental dining rooms 30 or 40 years ago, but now you can have one in the middle of nowhere between Roslindale and Mattapan.

"Chicken, ziti, broccoli" ($8.95) is something of a signature entrée here; it's just lots of those three fine ingredients tied up in an impeccable, light white sauce. A whiteboard special on baked haddock and shrimp ($14.95) offered four large shrimp nicely done in the dry heat, and two small fillets of haddock baked under a layer of sauce. The grilled-vegetable garnish included onions and bell peppers, but also tomatoes topped with butter crumbs and broiled, and excellent roast potatoes. Again, what this evokes for me are the better moments of the old 1950s-era continental restaurants — the fine dining rooms and grand-hotel venues — rather than the North End.

Chicken Marsala ($8.95), however, is just what you would seek out in the North End. Here, it's a complex, almost-Chinese sauce of reduced wine with lots of mushrooms and boned chicken pieces, which are tender and not dried out, if somewhat overwhelmed by the flavor of the sauce. Veal cacciatore ($9.95) doesn't look like it would be served in the North End — more sauce, smaller pieces — but the essential flavors of good veal, onions, and bell peppers are all present, and in a thicker sauce than Italian hunters had time to produce.

Of the side starches, I preferred the triple scoop of real mashed potatoes to the equally large portion of overdone angel-hair pasta with a good marinara.

The cannoli ($2.95) are outstanding, with crisp shells and a sweet, fresh ricotta filling. The tiramisu ($3.50) is a good-looking square with more liqueur and whipped cream than many, but enough sponge cake to hold its shape. It's also lower in coffee and chocolate flavors than the norm. Cheesecake ($3.50) is very sweet and not ricotta-based, like some Italian cheesecakes. It's the creamy kind, with a few cherries, as in New York. A piece of chocolate cake ($3.50) was beautifully decorated with chocolate sauce, but the cake itself was dry and blah.

The atmosphere at Primavera reflects its obvious usefulness, with a working-class crowd at breakfast, and lots of police and social workers both eating in and doing take-out at lunch. But the evening hours are an undiscovered treasure: this restaurant is so much better than it has to be that it will eventually pick up a considerable trade of budget-minded gourmets from Roslindale and Jamaica Plain. It's not a romantic restaurant (unless the nearby cemeteries are a turn-on), but it's a swell place to eat well and talk with friends. It's bright enough to read the lengthy menu, and quiet enough to hear what others have to say. ■

After a recent column noted my unwillingness to review Chilean sea bass (Patagonian toothfish) until the fishery for this slow-reproducing species is better regulated and self-sustaining, reader Jacob Sloane sent me the address for the Seafood Watch Web site run by the Monterey Bay Aquarium. There you can check the status of all kinds of seafood, and print out a wallet card with quick references on local or worldwide species. It's at www.mbayaq.org.

An e-mail from another reader, Glendine, noted my review of the deep-fried Twinkies at Anthem (Twinkies, alas, are in no way endangered) with a frightening reference to a British restaurateur in New York who offered them a year or so ago, based upon a popular food in Great Britain, deep-fried Mars Bars. Although I am not so sure about adding to our collective knowledge of deep-fried junk food, you can read the whole sordid story at www.foxnews.com/story/0,2933,54280,00.html, or worse, you can Google "fried Twinkies" and get that story and dozens more from around the US. It would appear that the outbreak began at state fairs and such, but has infected upscale menus here and there as well. These things always become more virulent when they jump from one species of eatery to another. I don't imagine we will see regulatory relief any time soon, as no one wants to offend the enormous block of voters for whom the right to deep-fry is as American as corn dogs and apple pie. ■

Robert Nadeau can be reached at RobtNadeau@aol.com.

DINING GUIDE

CHECK OUT OUR ARCHIVE OF RESTAURANT REVIEWS AT www.thenhoenix.com

The following represent some of Greater Boston's more noteworthy restaurants, some Boston Phoenix *advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.*

Boston

ALLSTON/BRIGHTON

CAFÉ BELO, 181 Brighton Ave. (Brooks Plaza), Boston, (617) 783-4858. $4-$10, depending on amount. Cafeterias are popular in Brazil, and so are spit-roasted churrascaria meats. This big, plain room has both: a buffet table of meat-'n'-taro Brazilian faves, and a guy slicing fresh roast pork and linguiça onto your plate. It's all $4.50 per pound. Nothing fancy, but the Brazilian expats and Allston college kids here are getting the best deal in the hemisphere.

CAMINO REAL, 48 Harvard Ave., Allston, (617) 254-5088. $7-$19. Don't let its location on the map confuse you: Colombian food is mountain food, not spicy stuff. It's mostly meat-and-potatoes, and most gringos love it at first bite. At Camino Real, don't miss the soups, the tostones (plantain chips), the empanadas, the chicken a la criolla, or the "rice with shrimp." And bring a serious appetite.

GRASSHOPPER, 1 North Beacon St., Allston, (617) 254-8883. $7-$10. Vegan dining reaches new heights of elegance and excellence in this Chinese-Vietnamese restaurant entirely without meat stock, fish sauce, oyster sauce, or shrimp paste. Don't miss vegi-"beef" with Chinese broccoli, the vegetarian dumplings, spicy curry lemongrass anything, or the "house nest" of fresh fried taro with five kinds of fake meat and just as many real vegetables.

JASMINE BISTRO, 412 Market St., Brighton, (617) 789-4676. $12-$24. A little Brighton storefront re-creates the high Continental cuisine of an earlier era in charming surroundings; the globetrotting chef's résumé includes stints in Paris and at Café Budapest, and his tablecloths were made by hand in Baluchistan. The menu rotates creamy, rich classics (stroganoff, tournedos rossini) with more spare Mediterraneana. Nicely priced wine list. Tons of personal attention from the waiters, who are his sons.

PHO QUE HUONG, 122-126 Harvard Ave., Allston, (617) 254-9690. $6-$12. Vietnamese and Chinese, with some promising fusions, Pho Que Huong is one of the nicest, cheapest Asian restaurants in a neighborhood full of just those. Hungry parties may want to order an extra dish or two, especially of the fresh spring rolls, beef with lemongrass, or the seafood medley with vegetables. And keep an eye on the live seafood tanks.

SOHO, 386 Market St., Brighton, (617) 562-6000. $10-$17. Big, modern dating bar/nightclub with the heart and kitchen of a modern Irish pub. Our picks are seafood — jumbo crab cakes and seared sea scallops — and save room for excellent desserts, such as millionaire shortcake and the terrine of sorbets. Beef is overcooked; beans are undercooked; salads are expensive; desserts are inexpensive. Dress casual but no hats, torn jeans, crummy sandals, and so on.

BACK BAY

ABE & LOUIE'S, 793 Boylston St., Boston, (617) 536-6300. $17-$30. At last, a truly Bostonian steakhouse, with the New York trimmings but not too much of the New York baloney. Definitely an older crowd than other restaurants under the same ownership (Charley's Eating and Drinking Saloon; Papa Razzi), and not for blue jeans, but awfully good bar, and the traditional screened-off rooms in the back fill up nightly with earnest sushi fans.

THE JEWEL OF NEWBURY, 254 Newbury St., Boston, (617) 536-5523. $18-$26. Along the souk of Newbury Street, a posh if pricey Moroccan restaurant invites you to slow down over couscous, or fresh seafood soups and stews.

KASHMIR, 279 Newbury St., Boston, (617) 536-1695. $15-$25 (lunch buffet, $9 weekdays, $12 weekends). An Indian restaurant as beautifully decorated and designed as the fancy Thai restaurants. Plenty of wham in the food, too, from the samosas and humble vegetarian curries up to the tandoori rack of lamb, presented with the chops impaled on swords. As the name suggests, the strengths are tandoori (don't miss the nan) and creamy sauces with real cilantro.

SAFFRON, 279A Newbury St., (617) 536-9766. $15-$29. The first contemporary Indian restaurant in Boston has some impressive moments, especially among the appetizers, where Indian flavors weave in and out of trendy nouvelle presentations to create something totally different and amazing. The "potato and duck bernasi," for instance, is a two-layer soup involving liquefied duck. Entrées are a little flatter, but the menu of traditional Indian dishes is special, if a tad pricey. Stylishly decorated. International crowd.

SONSIE, 327 Newbury St., Boston, (617) 351-2500. $9-$30. Wear your Newbury Street clothes, whatever those might be, to a fun, see-and-be-seen restaurant. Appetizers are often among the best things on the eclectic menu. Excellent bartenders who know how to mix a drink. Superior Sunday brunch and weekday early-morning breakfast crowd.

TAPÉO, 266 Newbury St., Boston (617) 267-4799. Tapas $4-$9 (entrées $17-$24). Evocative Spanish décor in this crowded and loud tapas bar–cum–dining room. Tapas and a terrific list of Spanish wines and sherries are the key, although you shouldn't miss the zarzuela (seafood soup), or the orange-flavored flan.

WISTERIA HOUSE, 204 Newbury St., Boston, (617) 536-8866. $7-$16. Apparently a modest Chinese-American room (plus sidewalk tables) along Newbury Street, Wisteria House has a secret life as a taste of home for Taiwanese students and immigrants. For a taste of Taiwan, don't miss the pipa tofu (fried clouds flavored with shrimp), clams, or squid triple delights with basil, or stewed pig's ear — gelatinous but delicious, no kidding.

BEACON HILL

BEACON HILL BISTRO, 19 Charles St., Boston, (617) 723-1133. $15-$20. A real bistro look and feel, but food good enough for a full-tilt restaurant, especially the gnocchi with cèpes and braised vegetables, and the confit of chicken, and we'd steer you to the blackberry tart. Our look at the other customers suggests the upscale Yankee neighborhood more than the hotel guests. With Torch across the street, Beacon Hill again has a dining-out scene.

THE FEDERALIST, 15 Beacon St. (XV Beacon Hotel), Boston, (617) 670-2515. $22-$44. The Federalist has one of the most expensive menus in town, and justifies that with small, perfect, intensely flavored dishes. Seafood and a chocolate banana pudding most impressed us. Despite the jumbled decor of browns and black with a little red, the food de-

taste buds

Looking for a way to spend your tax-refund cash? What better place for a splurge than the Federalist (15 Beacon Street, Boston), which is holding its latest wine dinner on February 27. The evening begins with passed hors d'oeuvres at 6:45 p.m., followed by a four-course dinner from chef David Daniels. The event is hosted by general manager and wine director Bruno Marini. The cost is $100, all-inclusive, and reservations are required; call (617) 670-7525.

eating if you love beef, and surround it with crab cakes, smothered onions, creamed spinach, and cheesecake or crème brûlée for dessert.

BOMBOA, 35 Stanhope St., Boston, (617) 236-6363. $18-$26. Stylish, clubby room with zebra-striped upholstery, a kick-ass fish tank, great rum drinks, and the only menu in Boston to fuse French and Brazilian food. Some of the dishes are playful and delicious, like the ceviche appetizer; others miss the mark a bit. The experimentation is great if you've got the budget for it.

CLIO, 370A Comm Ave (Eliot Hotel), Boston, (617) 536-7200. $30-$39. Chef Ken Oringer is at the top of his game, with a cuisine of focused flavors and sculptural precision: foie gras, intense seared hanger steak, scallops on a pedestal of salt. Maybe the best meal in the city right now. The distinguished, leopard-carpeted dining room couldn't be more different from the Eliot Lounge, which used to occupy this space.

GYUHAMA, 827 Boylston St., Boston, (617) 437-0188. $11-$20. Vies with Ginza for the title of best sushi in the city. The tables, the sushi mands that you dress like a Federalist, not a Sandinista.

FIGS, 42 Charles St., Boston, (617) 742-3447. $10-$18. Small, busy branch of Todd English's gourmet-pizza mini-chain. See listing under Charlestown.

LALA ROKH, 97 Mount Vernon St., Boston, (617) 720-5511. $13-$17. Exotic, authentic, romantic, and beautiful, Lala Rokh fulfills, surpasses, and deconstructs our fantasies of ancient Persia all at once. Absolutely don't miss the eggplant appetizer and pilaf entrées. Many unique garnishes and subtle flavors do justice to a rare and classic cuisine.

NO. 9 PARK, 9 Park St., Boston, (617) 742-9991. $27-$36. Chef Barbara Lynch grew up in Southie but cooks like a New Yorker. This spare, stylish bistro on the Common showcases her effusive approach to foresty Continental ingredients like chestnuts, fresh pasta, and foie gras.

TORCH, 26 Charles St., Boston, (617) 723-5939. $17-$26. Shiny and a little affected, but really good food carries the day. The early crowd walks in from Beacon Hill, dressed in the look that launched a thousand catalogues, and then the food makes them happy and talkative and loud. You, too.

CHARLESTOWN

FIGS, 67 Main St., Charlestown, (617) 242-2229. $10-$18. From the people who brought you Olives, an extraordinary pizza parlor. Outstanding thin-crust pizzas lavishly topped with fresh ingredients. Try the bianco (topped with fresh arugula and tomatoes). The tiramisu may be the best in town.

OLIVES, 10 City Square, Charlestown, (617) 242-1999. $15-$29. Fairly expensive, and expect a long wait unless you're a celebrity. But worth every cent and minute. The pan-Mediterranean cuisine here is served with a shot of pure genius, making it one of Boston's best (and most sophisticated) eateries. The dishes — from the classic Olives tart to the "falling chocolate cake" — are so inspired it's hard to believe they're not classics.

CHINATOWN

BIG FISH SEAFOOD, 18-20 Tyler St., Boston, (617) 423-3288. $5-$16. The latest winner in Chinatown's race to live-tank seafood, Big Fish gets clear, bright flavors from shell-on shrimp, whole steamed sea scallops, clams (or eel) in black bean sauce, lobster with ginger and scallion, spicy salted squid (or soft-shell crab), sautéed pea tendrils (or watercress). Find a sympathetic waiter and go deeper into the all-Chinese menu of cold appetizers and stir-fried eel.

BUDDHA'S DELIGHT, 3 Beach St. (second floor), Boston, (617) 451-2395. $4-$8. Chinese and Vietnamese Buddhist-temple cuisine, strictly vegan (except for condensed milk in some drinks) imitations of your favorite shrimp and pork dishes. I've seen better visual work in this tradition, but it didn't taste as good as the best here: spring rolls, summer rolls, nam vang noodle soup, hot-and-sour soup, moo shi, Lake Tung-ting "shrimp," and anything spicy or with lemongrass. Good coffee.

JUMBO SEAFOOD, 7 Hudson St., Boston, (617) 542-2823. $8-$13 (fresh fish priced per pound). I've been eating in Chinatown and taking notes about it for about 25 years. Jumbo Seafood is one of the best places I've ever eaten there, which means it is one of the best places I have ever eaten. Even the rice is unusually good, but don't miss pea-pod stems and other green vegetables, live-tank steamed seafood, or Hong Kong–style dishes like calamari with spicy salt.

PEARL VILLA, 25-27 Tyler St., Boston, (617) 338-8770. $5-$20. Superb South Chinese and Malaysian food are the attractions in this small but serious restaurant. Don't miss the Malaea Lobak ("spring-roll platter" is a pale description), live-tank lobster and seafood, beautiful vegetables, and something fried. Hot pepper is mostly in the red sauce on the side. Refreshing fruit smoothies and cold soups for dessert.

PENANG, 685-681 Washington St., Boston, (617) 451-6372. $5-$17. If you've been hesitating about Malaysian food, hesitate no more. Penang is as much fun as the old Trader Vic's, and has much more interesting food. The sharpest flavors are in the roti canai appetizer, as well as familiar morsels like the Penang popia and chicken satay. Lively entrées are the yam pots (featuring delicious mashed taro root), the "house special" squid or lobster or crabs with a complex sauce, and the fragrant beef rendang.

PHO PASTEUR, 682 Washington St., Boston, (617) 482-7467. $3-$10. Superb specialist in noodle soups, beef or chicken based, with a variety of mix-ins. Also a line of drinks and desserts, and some, like "avocado juice" (actually a luscious milkshake), that are both. Small, homey, clean.

TAIWAN CAFÉ, 34 Oxford St., Boston, (617) 426-8181. $5-$19. This Chinatown jewel features home-style cooking you don't usually see on the English-language menu, and doesn't make any of the familiar tourist dishes. It's quite friendly to non-Asian customers who know and appreciate the food. Get to know the sautéed eggplant with basil, or some of the best steamed flounder and sautéed snow-pea tendrils ever.

DOWNTOWN/WATERFRONT

THE BARKING CRAB, 88 Sleeper St. (Northern Ave. Bridge), Boston, (617) 426-CRAB. $7-$24. A hearty clam shack — actually a lobster tent gone year-round with a crab name. Warm informality blends simple seafood entrées and the odd yuppie treat into things like the "crab burger." The fun is eating like this with a full view of the downtown skyscrapers. Hearty desserts and local microbrews as well. Familiar, yet new.

THE GOOD LIFE, 28 Kingston St. (Downtown Crossing), Boston, (617) 451-2622. $7-$20. A Runyonesque joint that combines a neighborhood feel with downtown flavor. The food is basic — burgers, Buffalo wings, steak — and the bar harks back to a day when men were men and martinis were all eight ounces. Check out the Central Square location as well.

JER-NE, 12 Avery St. (Ritz-Carlton Boston Common), Boston, (617) 574-7176. $23-$32. Not your grandfather's Ritz, not with ultra-modern and experimental Pacific Rim food in a posh but soulless room. Maybe they'll reopen the old Ritz dining room, with its antique menu, and give diners the clearest choice of food versus atmosphere ever? On the opening menu of this restaurant, you should go for the multi-flavored appetizers like the daily bento box or the cakewalk sampler, skip entrées (unless you must have the steamed lobster with aromatic rice), splurge on a bottle of pricey but highly flavored wine, and linger over desserts such as the Macadamia nut financiere (a poached pear with an all-star crust) or anything creamy.

KINGFISH HALL, Faneuil Hall Marketplace South, (617) 523-8862. $17-$26. Todd English, in the midst of a national expansion, returns to Boston in the elaborately-decorated pomp you'd expect of a returning general. This is a frantic, eclectic, two-story seafood theme park with some fabulous appetizers and excellent fish specials cooked on an outré rotating grill. It all feels a little contrived, but English mostly pulls off his trademark high-wire act.

LEGAL SEA FOODS, 255 State St. (Aquarium), Boston, (617) 742-5300. $12-$46 (lunch $7-$17). This Legal Sea Foods has a dual personality: Aquarium-bound family lunches by day, waterfront bistronians by night. It could even be a wine bar, if you don't mind having the food overwhelm the wine. The raw bar is featured here, and the wood-grilled dishes set the standard for the waterfront.

LOCKE-OBER, 3 Winter Place, Boston, (617) 542-1340. $25-$48. Boston's grand 19th-century dining room, preserved for a century by Yankee stubbornness (thrift had nothing to do with it), and now restored to ancient glory by Lydia Shire, as though to test whether it can be extremely hip to be extremely square. The best food may be the occasional innovation, like scallop tournedos with pea tendrils, though most will want the classics: lobster Savannah, anchovies Winter Place, calves liver and onions, steak tartar, oysters Gino, sweetbreads Eugenie under glass, and — alas — Indian pudding. Dress well and carry a big credit card.

MARGO BISTRO, 185 State St. (Harborside Inn), Boston, (617) 670-2033. $15-$21. This little restaurant in a little hotel takes all the conservative necessities of a hotel dining room and turns them into very satisfying cuisine — not experimental but very successful and balanced, reviving some nice old flavors like puff pastry under the apple tart. Don't miss the beet and orange salad, a wood-grilled lobster that actually tastes good, and the Margo chocolate cake with pistachio ice cream.

NAKED FISH, 16-18 North St. (opposite Quincy Market), Boston, (617) 742-3333. $13-$20. No one's naked here but the grilled fish, and we'd recommend the fish with sauces and flavorings — the fried coconut calamari, the roasted Chilean sea bass, and the Cuban-style side dishes like black beans and rice, pan-fried plantains, mashed-banana sweet potatoes, and mashed potatoes. What, the potatoes aren't Cuban? Get 'em anyway.

NEWS CAFÉ, 150 Kneeland St., Boston, (617) 426-NEWS. $12-$16. This place parties way into the wee hours, and the food can be quite good when the kitchen isn't overstressed. When it fills up, the overlong menu tends to break up like a undercharged cell phone. Our reviewer had a near-perfect but somewhat unusual dinner of sashimi, a western omelet, and chocolate mousse. On a more crowded evening, the duck breast salad was the sole survivor of a table full of food.

RADIUS, 8 High St., Boston, (617) 426-1234. $26-$37. When hot chef Michael Schlow teamed up with hot manager Chris Myers, the partnership was news in itself. It took them a while to get their new place open, but from day one Radius has been the downtown It Restaurant, with a high-powered clientele and prices to match. Schlow's food is sort of New York French: small, precise, and creative. The semicircular room is a bit underdecorated, and the waiters all wear odd Mao jackets, but the capitalist buzz is palpable.

RUSTIC KITCHEN, 200 Faneuil Hall Marketplace, Boston, (617) 523-6334. $9-$24. No longer associated with Todd English, Rustic Kitchen is now more focused on fine North Italian food, a little less expensive, and generally somewhat better. In particular, the veal agnolotti, the seafood specials, and the cannoli or gingerbread for dessert are knockouts. It's still Quincy Market, so it's still crowded and drafty and loud, and the walls are glass — so dress nicely.

SEL DE LA TERRE, 255 State St. (Aquarium), Boston, (617) 720-1300. $21. A large and stylish Provençal restaurant owned by Frank McClelland, chef of the ultra-high-end L'Espalier. This is more oriented toward a business crowd; Geoff Gardner's menu is a flexible version of prix fixe (all entrées $21, appetizers $8, desserts $7). The country French flavors don't hit the heights, but their consistency puts a lot of bistros to shame.

THE SULTAN'S KITCHEN, 72 Broad St., Boston, (617) 728-2828. $6-$9. One of only a few Turkish restaurants in the city, and the longest-lived, Özcan Ozan's lunchtime joint still feels fresh and novel after almost two decades in business. The atmosphere isn't much — a take-out counter and some upstairs tables — but the skewered meats are electric, and the baba ghanoush is the best we've had in ages. Turkish soda and ayran (yogurt drink) are available for the full-immersion experience.

VINALIA, 101 Arch St., Boston, (617) 737-1777. $15-$19 (lunch, $11-$15). "Vinalia" means wine festival, and is intended to clone some of the excellences of the Boston Harbor Hotel wine festivals and the Meritage restaurant there. Since Meritage is a Nadeau favorite, he favors all copies, including this somewhat simplified and cheaper version, especially the wine-pairing menus, the fried clams, the seared scallops and wood-grilled pork loin, and the pumpkin cake. There are about 50 wines by the glass, including dessert wines and spirits. A Financial District crowd uses the bar, so dress to walk right by and eat.

LES ZYGOMATES, 129 South St., Boston, (617) 542-5108. $13-$24. This bistro with a genuinely French feel has a wine-bar angle (the list of 40-odd wines changes weekly), a jazz angle (nightly live music in one room), and a shamelessly Gallic angle. The menu favors purism over culinary excitement, but the place has a buzz about it nonetheless.

THE FENWAY

EL PELÓN, 92 Peterborough St., Boston, (617) 262-9090. $1.50-$4.50. A tiny taqueria in the West Fenway channels the cheap-'n'-fun spirit of West Coast burrito shops, but fuels it with the inventive energy of a chef who's worked in some of the city's high-end bistro kitchens. It's hard to go wrong here, and at $3 to $5 an item, you might as well try it all. Don't miss this.

LINWOOD GRILL & BARBECUE, 81 Kilmarnock St., Boston, (617) 247-8099. $8-$17. Good barbecue and really good Caribbean-accented specials at this funky New Southern joint annexed to a stalwart dive bar. Spoon-soft lamb "riblets" come with sweet-spicy chutney; the "smoked fish of the day" could make a dinner in itself. Excellent fried things. The barstools are topped with tractor seats.

SOPHIA'S, 1270 Boylston St., Boston, (617) 351-7001. $4-$8 (tapas). A big room with drinks and entertainment (this used to be the nightclub Quest) serving Spanish-style tapas from early evening. Since no one in urban Spain dines until almost midnight, we aren't too surprised that the place is pretty empty until about nine, and we aren't too proud to sneak in for baked avocado and shrimp in garlic sauce.

JAMAICA PLAIN

BUKHARA, 701 Centre St., Jamaica Plain, (617) 522-2195. $5-$18. One of the better Indian restaurants south of the Charles, and certainly the prettiest restaurant in underserved Jamaica Plain, Bukhara delights the neighborhood with excellent tandoori breads and

Continued on page 22

NOSHING

RAYNALD CARRE

Trader Joe's ketchup potato sticks

Stick it to 'em

Anybody who can attest to the addictiveness of potato sticks (think French's brand here) will find this snack addictive indeed. Combining the vinegary and tomato-y flavors of ketchup with the crunchiness of a processed potato snack, Trader Joe's ketchup potato sticks are, simply put, very good for faux pommes frites. What makes this French-fry-like snack even better is the spinach and beetroot purée that's added, giving the powdery red potato sticks their light-green-and-red color on the inside. No artificial colors or flavors here, so you can feel pretty good about taking your snack break. And the best part? Licking your red-tinged fingers afterward.

Available for $2.19 for a six-ounce bag at Trader Joe's stores.

— David L. Harris

DINING GUIDE

Continued from page 21

meats, a nicely balanced chicken tikka masala, and a new menu of Southern Indian treats — especially Bombay potatoes and the handsome dosas.

JAKE'S BOSS BBQ, 3492 Washington St., Jamaica Plain, (617) 983-3701. $5-$15. Veteran pitmaster Kenton Jacobs brings Texas smoked barbecue back to the inner city, in a handy location next to Doyle's. Beef brisket and chopped (pork) barbecue best show off the smoker, and don't miss the smoke-enriched collards and cowboy beans.

WONDER SPICE CAFÉ, 697 Centre St., Jamaica Plain, (617) 522-0200. $8-$12. Although the food is Cambodian, Thai, Japanese, and a little Korean, you want the Cambodian dishes like saiko aing koeung (beef saté), sa-ngao mouen (clear spicy soup), loc lac (beef stir fry), or mango curry de legumes.

KENMORE/BU

AUDUBON CIRCLE, 838 Beacon St., Boston, (617) 421-1910. $7-$13. The second baby from the team behind Cambridge's Miracle of Science is a sleek, no-nonsense, wood-paneled room that produces some of the best grilled food you can get in a bar: moist chicken slices tossed over a salad, an amusing box of Chinese potstickers, seared rare tuna steak, a generous cheeseburger with the most flavorful home fries for miles.

BOSTON BEER WORKS, 61 Brookline Ave., Boston, (617) 536-2337. $7-$17 (lunch $5-$10). One of the city's first brewpubs, this lofty, neo-industrial space across from Fenway Park offers a large and changing selection of beers, from cask-conditioned ales to fruit novelties. Since our review, the menu has been spruced up to include eclectic Americana like mako-shark skewers.

ELEPHANT WALK, 900 Beacon St. (Audubon Circle), Boston, (617) 247-1500. $6-$23. Just a great restaurant, doing everything well. The Cambodian food, like somlah machou and amok de fruits de mer, is a whole level up from any other Southeast Asian restaurant in the area. The French food is no longer just for cowards — it's first-class nouvelle cuisine, with gloriously beautiful and delicious desserts.

NORTH END

BRICCO, 241 Hanover St., Boston, (617) 248-6800. $17-$29 ("tastings" menu around $4/item). A stylish experiment in clean-tasting grilled Italian food — including a tapas-like "tastings" menu. The dishes don't all reach their potential, but the cooking (pork-and-grape skewers, giant seared gnocchi, dressed smelts) has verve to spare. One of the smoothest-looking rooms in the North End. Great wine list.

CARMEN, 33 North Square, Boston, (617) 742-6421. $14-$23. A tiny bistro/wine bar/tapas bar that has to pass as a Venetian trattoria in the North End. Among many small plates and appetizers, the marinated mushrooms and grilled squid stand out. All of our entrées showed a sure hand with seasoning and basic flavors, perhaps most evident with duck breast and seared scallops. No desserts, but only a few steps to an espresso bar or Mike's Pastry.

DOLCE VITA, 221 Hanover St., Boston, (617) 720-0422. $12-$26. Wonderful atmosphere promoted by owner Franco Graceffa, a hearty shoulder-grabber who gets involved all over the dining room. The food has been uneven, but we endorse the rolled eggplant appetizer, shrimp "pesto" on fettuccini, the cheap cappuccino, and excellent gelati. More desserts than most Italian restaurants — hence the name — and the cakes, cannoli, and éclairs are rather good.

MAURIZIO'S, 364 Hanover St., Boston, (617) 367-1123. $15-$24 (lunch, $7-$12). At street level, this is a spare, crowded trattoria with off-white walls; downstairs, it's roomier and feels warmer, with exposed brick and a wine cellar. The menu is strong on bistro-ized versions of Italian standards; more inventive dishes are hit-or-miss.

IL PANINO, 11 Parmenter St., Boston, (617) 720-1336. $7-$18. Traditional Italian seafood and pasta dishes, nicely prepared and served by a staff that oozes charm. A local favorite, as you can tell from the line outside the door.

PREZZA, 24 Fleet St., Boston, (617) 227-1577. $19-$26. A North End newcomer with something unusual: buzz. Prezza attracts a well-dressed downtown crowd with its sleek bistro feel, 500-bottle wine list, and Anthony Caturano's trans-Mediterranean takes on Italian food. Sculptural desserts — and they're big, like public sculpture.

SAGE, 69 Prince St., Boston, (617) 248-8814. $19-$26. A treasure trove of fine food in a small, understated room. Along with the herb after which the restaurant is named, chef Tony Susi is partial to local ingredients and novel combinations: New England shellfish stew in lemongrass broth, oven-roasted sausage with braised cabbage and soft polenta.

TARANTA, 210 Hanover St., Boston, (617) 720-0052. $18-$27 (lunch, $6-12). Two crowded floors dedicated to the cuisines below the "meridione" across Naples and Sardinia. The chef combines high-cuisine elegance and peasant memories into something entirely personal. Go with it, and order the medieval combinations of sweet and sour, seafood and meat — but don't skip the Easter cheesecake for dessert. (No lunch in wintertime.)

SOUTH END

ADDIS RED SEA, 544 Tremont St., Boston, (617) 426-8727. $6-$9. Perhaps Boston's most exotic dining experience, and certainly one of its most rewarding. Spicy Ethiopian stews arrive on huge sourdough pancakes as patrons sit on stools around woven tables. Be sure to start with a warm dip and the cottage cheese with red-pepper powder. Eating without silverware turns out to be easier than you think.

AQUITAINE, 569 Tremont St., Boston, (617) 424-8577. $16-$26. Seth Woods build on the success of Metropolis Café with this all-French bistro that reminds us how good foie gras and truffles can be. Hanger steak and fries are so deeply flavored with truffle demiglace they seem almost cheap at $22; same for the duck-and-foie-gras ravioli (served only on Mondays). You'll barely recognize the old space of Botolph's on Tremont, now sleek and dark and woody; the crowd is huge and so is the somewhat pricey wine list. Also try the suburban outpost, Aquitaine Bis, in Chestnut Hill.

taste buds

How many people can say they've observed a master at work? You can, if you head to the Metropolitan College at Boston University (808 Comm Ave, Boston) on February 24, from 6 to 8 p.m. That's when culinary legend Jacques Pépin will create "A Feast Fit for a King," a menu including herbed fillet of sole and grilled leg of lamb — paired, of course, with wine. Included in the $70 cost is a copy of Pépin's book, *Jacques Pépin Celebrates.* Call (617) 353-9852 for reservations.

BETTY'S WOK AND NOODLE DINER, 250 Huntington Ave. (Symphony), Boston, (617) 424-1950. $10-$16. Postmodern permutations of Pan-Asian panoply! Cuban coffee caffeinates crowd! Retro rice bar really ... doesn't all fit together. But it's lively, and you can eat pretty well if you like spicy, and if you make sure to get the "cool cukes and weed," the "curried rodeo rings," and no more than three choices off the vegetable bar to be stir-fried with either the Asian Pesto or the Madras Curry sauce.

BOB THE CHEF'S, 604 Columbus Ave., Boston, (617) 536-6204. $8-$12. The same mild-mannered soul food in a newly (and handsomely) bistro-ized space makes this a mellow place for an evening out, often with live jazz. Especially recommended: the "glorifried chicken," catfish fingers, crab cakes, and sweet-potato pie.

THE DISH, 253 Shawmut Ave., Boston, (617) 426-7866. $11-$17. Every neighborhood needs a restaurant like this tidy, chic corner bistro. The tables are a little tight, and the food is more modest than what you find on nearby Tremont Street, but then again so are the prices. Think Cajun meat loaf, pork medallions with baked apple, stuffed cubanelle peppers. Think about hanging out at the bar and meeting half of Shawmut Avenue. Just don't think about parking.

FLUX, 1 Appleton St., Boston, (617) 695-FLUX. $10-$12. Minimalist and post-diner with some light club intentions later in the evening. Flux is quite a versatile bar-restaurant earlier. The décor is black and white, so you fit in wearing those colors, or stand out wearing red. Our picks are pot stickers, fried calamari, chipotle meatloaf, and the day's pie.

FRANKLIN CAFÉ, 278 Shawmut Ave., Boston, (617) 350-0010. $12-$14. A hidden location, a modest sign, and a considerable reputation for simple dishes with a twist of brilliance — and it all works, nightly, for a variety of South Enders and knowing drive-ins. No desserts, which means there's no reason to avoid the "side starch" dishes like garlic mashed potatoes.

HAMERSLEY'S BISTRO, 553 Tremont St., Boston, (617) 423-2700. $23-$34. Casual French-inspired food with a distinctly American and decidedly upscale accent: guests wear ties while the chefs wear baseball caps. Famed for duck confit, wild-mushroom-and-garlic sandwich, and roast chicken with garlic, lemon, and parsley — an olfactory and culinary triumph. One of Boston's best.

LAUREL, 142 Berkeley St., Boston, (617) 424-6711. $10-$25. Physically and culinarily, this is halfway between the innovative South End bistros and luxurious verities of the Ritz/Aujourd'hui/Biba axis.

MASA, 439 Tremont St., Boston, (617) 338-8884. $17-$25. The theme here is upscale Mexican food, but this is really more of a snazzy American bistro with a handful of Southwestern gestures, like blue tortilla strips in the caesar salad. Don't miss the wonderful, not-Mexican-at-all roast salmon. We don't understand why an appetizer of three shrimps costs $13 while a muscovy duck entrée is $19, but both of them taste good, and the airy rancho-ish room is a different feel for Boston.

METROPOLIS CAFÉ, 584 Tremont St., Boston, (617) 247-2931. $16-$23. Wow. In a space that was once an ice-cream parlor, a jewel of a bistro serves consistently on-target dishes that take their inspiration from both the French and Italian traditions. Try the elegant salmon pavé, the astonishingly rich risotto specials, and any of the desserts.

THE RED FEZ, 1222 Washington St., Boston, (617) 338-6060. $15-$18. The revived Red Fez updates the food and ambience of the popular Sound End Middle Eastern restaurant of the '40s-'70s, in a vastly larger and airier room. Old Fezzers will find the baba ganouj still the best around, and the new gentry will feast on grilled shrimp charmoula, muhammara, kefta skewers, and Turkish coffee with the Lebanese cookie plate, or even the entirely un-Lebanese berry martini (a non-alcoholic dessert). You could wear the same clothes you wore on a second date here in 1973, but probably not the same haircut.

ROUGE, 480 Columbus Ave., Boston, (617) 867-0600. $14-$20. Not cheap, but cheaper than its parent, Tremont 647, Rouge is a subtle tribute to New Orleans. They don't hammer the traditional dishes, just refer to them in such genial, southern-inflected plates as the poached oysters "coubion," fried green tomatoes, braised veal cheeks (just do it, you won't regret it), knife-and-fork fried chicken, and lemon meringue tart. There's no dress code, but the inside really is like New Orleans, so you could consider a little frippery or Mardi Gras beads.

TREMONT 647, 647 Tremont St., Boston, (617) 266-4600. $15.50-$23 (brunch, $6-$8.50). A well-dressed crowd enjoys beautifully grilled food, clever but not overbearing, in this long and cozy bistro. A duck confit sits atop a sauce of red wine and white raisins; tater tots are infused with truffle oil; the steamed Chilean sea bass comes wrapped in a huge banana leaf. The chef earned his stripes at Cambridge's East Coast Grill, but the feel is pure South End. Also, try the connected Sister Sorel, next door.

THEATER DISTRICT

FLEMING'S, 217 Stuart St., Boston, (617) 292-0808. $18-$30. A somewhat less expensive steak house with somewhat more wine, by Peter Fleming of P.F. Chang's. Loved the bread, coffee, and chicken, and adored the oversize wineglasses. Hated the noise.

JACOB WIRTH, 31-37 Stuart St., Boston, (617) 338-8586. $8-$32. The recipe for warm potato salad dates from the 19th century, and how many restaurants can claim that? It's good potato salad, too. Also check out the sausage plates, the wienerschnitzel, and the 18 beers on tap at this cavernous relic of 19th-century German conviviality. Sing-alongs on Friday night.

PIGALLE, 75 Charles St. South, Boston, (617) 423-4944. $19-$29. A country French menu, maybe one Michelin star just off the highway. You'll want to dress up a little, although once the food comes out no one will notice anything else. On the opening menu, leek and goat cheese tart, vichyssoise with oysters, cassoulet, poached cod, Calvados apple tart, and fallen chocolate cake bring an Aquitaine-Hammersley's approach against the big guns of Park Square.

PRAVDA 116, 116 Boylston St., Boston, (617) 482-7799. $18-$26. In the space that used to be the Mercury Bar, the team behind Blue Cat Café and Jillian's have built almost a theme restaurant for the international nightclub set: ritzy dining room, a 100-vodka bar, and a full-fledged disco in back. The big surprise is how good the food is.

TROQUET, 140 Boylston St., Boston, (617) 695-WINE. $19-$35. A very great wine bar, and a sneaky-excellent French dining room. While many before or after theater will only want small plates like the Sea Scallop Brandade, or the cheese plate and some wine, those with a full evening to spend will love the sirloin steak, roast lamb leg, potato gnocchi with wild mushrooms, and the fancy desserts.

Cambridge

CENTRAL SQUARE

CAFÉ BARAKA, 80 1/2 Pearl St. (Cambridgeport), Cambridge, (617) 868-3951. $12-$15. If North African food is the most underexplored Mediterranean cuisine in Boston, this tiny, inviting storefront is the corrective. The "Ultimate Vegetable Platter" is essential; also check out the decent skewered entrées and inspired desserts. Fans twirl overhead; the waitstaff is one guy; the chef pops out to chat.

CENTRAL KITCHEN, 567 Mass Ave, Cambridge, (617) 491-5599. $16-$23. It was only a matter of time before Central Square, land of the dive bar and curry joint, got a hip bistro of its own. This one fits well, with a blue-tile bar, a chalkboard list of excellent bar tapas, and an adept menu of Mediterranean-tinged Americana from chef Gary Strack. Also, check out the fine wine list.

LA GROCERIA, 853 Main St. (off Mass Ave, between Kendall and Central), Cambridge, (617) 497-4214. $10-$18 (lunch, $6-$10). A local favorite serving classic Italian fare in a large, upbeat setting.

RANGZEN, 24 Pearl St., Cambridge, (617) 354-8881. $2.50-$10.25. Third Tibetan restaurant in greater Cambridge, and a great argument for this hearty cuisine. The complimentary fried wafers, like no-spice papadums, are fabulous, and so are all the fried appetizers. Rangzen also does well with soups and meaty entrées, but non-Tibetans may want to hike over to Toscanini's for dessert.

SIDNEY'S GRILLE, 20 Sidney St. (University Park Hotel), Cambridge, (617) 494-0011. $12-$35. You're looking for a place to go with your parents near MIT. This spiffy New American dining room is better than your average hotel restaurant, a lot more stylishly decorated, and not forbiddingly expensive. A hanger steak is $15; the lobster is $30. The people next to you all have notebook computers on their table, but you can't blame the management for that.

ZUZU, 474 Mass Ave, Cambridge, (617) 864-3278, ext. 237. $14-$20. Between the two storefronts of the cheap and reliable old Middle East is a fancy new bistro that takes Lebanese food in Boston to some new levels, especially if you order the grilled kebab tastes, rock shrimp with falafel cakes, the Middle Eastern bouillabaisse, or the lovely crème caramel. For a lighter meal, combine some small plates with one of the salads, and you'll still be able to dance the rest of the night away.

EAST CAMBRIDGE

B-SIDE LOUNGE, 92 Hampshire St., Cambridge, (617) 354-0766. $10-$14. The new owners shined up this former dive bar just enough to make it feel safe for eating. The surprise is how *good* the eating is: really spiffy versions of home-cookin' favorites like fried chicken and an oyster po' boy sandwich. Plus there are quirky touches, like free hard-boiled eggs at the bar.

BAMBARA, 25 Edwin H. Land Blvd., Cambridge, (617) 868-4444. $12-$25. Bambara isn't African, nor even an "American brasserie" as described. It's the restaurant of a boutique hotel, the Hotel Marlowe, serving small, modern plates in a casual, expensive context. The ringer is that it's right next to the Cambridge-Side Galleria, making it ideal for a drink and snack, especially if you happen on the mussels, spring-vegetable stew, or the brilliant passion fruit crème brûlée.

DESFINA, 202 Third St., Cambridge, (617) 868-9098. $8-$18. Cute Greek corner restaurant in the shadow of the Cambridge courthouse. Inexpensive straight-shot versions of Greek-American classics. Don't miss the electrically garlicky skordalia, or the "saganaki OPA!" — a plate of flaming sheep's-milk cheese.

THE HELMAND, 143 First St., Cambridge, (617) 492-4646. $10-$17. Greater Boston's first Afghan restaurant, and also one of the finest South Asian restaurants we have had. Serves dishes with a seamless style in a beautiful setting with fine service. Vegetarians and meat-eaters will both be giddy with delight.

HARVARD SQUARE

CASABLANCA, 40 Brattle St., Cambridge, (617) 876-0999. $14-$21 (lunch, $7-$9). Chef Ruth-Ann Adams has taken the helm from Ana Sortun, who helped build this Harvard Square institution into an impressive North African–inflected restaurant.

THE HARVEST, 44 Brattle St., Cambridge, (617) 868-2255. $20-$29. Meet the new Harvest, quite different from the old. The new one still focuses on New England foodstuffs, but the cheffery is professional and poised, the flavors intriguingly sour, and the desserts make memories. Menu changes weekly.

THE RED HOUSE, 95 Winthrop St., Cambridge, (617) 576-0605. $13-$19. The Red House makes a series of romantic settings out of an 1802 home in the heart of Harvard Square, and the food is reliably good, if not brilliant, in a New American/Mediterranean mode. Our highlights were roasted parsnip soup, cardamom-scented pork loin, and litchi sorbet. There's also a small and so far undiscovered bar.

RIALTO, 1 Bennett St. (Charles Hotel), Cambridge, (617) 661-5050. $20-$36. Despite the Mediterranean name and format, it is the traditional French food that impresses. Hotel guests give the room an upscale and older crowd, but a less formal tone than you might expect lets everyone enjoy.

TEMPLE BAR, 1688 Mass Ave, Cambridge, (617) 547-5055. $13-$20. Outrageously popular yupscale bar. Amid oak, leather, and vintage posters, Harvard Law kids and their profs mingle with hip young Cantabrigians and middle-aged bookish types who still populate the neighborhood. The menu has improved significantly with a new chef, and who has turned its focus more to quality rather than quantity. There are inventive dishes to be had, and standouts in the pasta arena.

WEST SIDE LOUNGE, 1680 Mass Ave, Cambridge, (617) 441-5566. $14-$22. The poshification of the Harvard-Porter neighborhood continues with this little bistro. Quite competent Mediterranean food, light on the meat, and a cozy bar that nicely walks the line between stylish and friendly.

INMAN SQUARE

ARGANA, 1287 Cambridge St., Cambridge, (617) 868-1247. $14-$24. If there are hit songs, maybe there are hit restaurants, and Argana feels like the summer hit of 2002. Exotic Moroccan food and décor mix with Eurotechno sounds to evoke both the ancient world and present moment. Get the mixed appetizer mazza plate, cous cous Argana, anything with lamb, and the mint sorbet for dessert.

EAST COAST GRILL, 1271 Cambridge St., Cambridge, (617) 491-6568. $8-$26. Enlarged and leaning now toward premium fresh seafood, but still the greatest place with the least pretense for barbecue, grilled meat, soulful side dishes, and super-spicy hot dishes, clearly labeled.

MIDWEST GRILL, 1124 Cambridge St., Cambridge, (617) 354-7536. $16.95 (lunch)-$18.95 (dinner). The Brazilian contribution to barbecue is churrasco rodizio, which translates to a lot of meat for less than $20. Roasting spits are brought to your table: pork, beef, chicken, lamb, and more, in endless rotation. Other Brazilian specials are good, too, and the vibe is unfailingly friendly.

OLÉ MEXICAN GRILL, 11 Springfield St., Cambridge, (617) 492-4495. $11-$21. This is about as good as Mexican cooking gets in Boston: the fresh things are fresh, the fried things are crunchy, and the cooking of Oaxaca and Veracruz comes through without a lot of cheesy Texas interference. The vibe is cheerful and lively, probably thanks to the excellent Mexican beer list and totteringly full margaritas.

SWEET CHILI, 1172-1178 Cambridge St., Cambridge, (617) 864-4500. $8-$15. At the time of our review, Sweet Chili was serving the best sushi we'd ever had in Cambridge.

taste buds

Mardi Gras may not be the best-known holiday, but it's certainly one of the most fun. And on February 24, Bomboa (35 Stanhope Street, Boston) celebrates with a bash to benefit the Avon Walk for Breast Cancer. Guests are asked to bring a bra to the event; Bomboa owners Kasey Anton, Carlos Hidalgo, and Felino Samson will donate $1 for every bra to the Walk, which raises funds for the Avon Breast Cancer Crusade Foundation. The event runs from 5:30 p.m. until the wee hour of 2 a.m. Call (617) 236-6363.

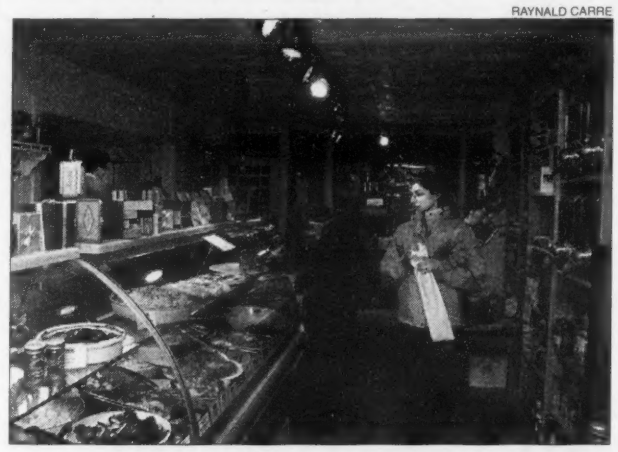
ON THE CHEAP

Lionette's Market

To market, to market

Stumbling upon yet another grand opening of a fast-food- or coffee-chain franchise, it's not uncommon to hear passersby exclaim, "Not another one?!" So it goes without saying that it's refreshing when an independent neighborhood restaurant and community staple opens an auxiliary shop. In the case of Lionette's Market, the emphasis is on "fresh." Bob Lionette has been luring us into the Garden of Eden, his chic and cozy European-style South End bakery/café, and tempting us with gourmet salads, sandwiches, and rarefied beers since 1995. As if the ever-changing salad selections, glistening pastries, and shelves of fancy jars of marinated morsels and French jams weren't reason enough to consider Eden a paradise, last June Lionette opened a European market a few doors down. Here are all the scrumptious salads and panini we've come to expect from Eden, without the café seating beckoning us to while away the hours. But beware: loitering is a risk, as the aromas that wallop upon entering are an open invitation to indulge your nose.

RAYNALD CARRE



With the expanded selection of imported groceries — not to mention the case crammed with blocks of artisanal cheeses and vats of cured meats (all from naturally raised animals and for sale by the pound) — we wondered whether the new venue offers more ingredients so clients can bring them home and whip up a dish inspired by Bob Lionette's creations. Then we tasted the prepared offerings for sale, take-out-deli style, and decided, "Why bother?" Especially when platters arranged in the case — from basic lasagna ($7.99/pound), cod cakes ($9.99/pound), and Italian roasted peppers ($8.99/pound) to imaginative concoctions like saffron couscous ($8.99/pound) and acorn-squash halves finished with maple butter ($6.99/pound) — have the polish of an artistic exploit. All the dishes are made in Garden of Eden's kitchen and shuffled off to the market for us to import to our own kitchens. It appears that paradise is now portable.

Lionette's Market, located at 577 Tremont Street, in Boston, is open Monday through Friday, from noon to 9 p.m., and on Saturday and Sunday, from 8 a.m. to 9 p.m. Call (617) 778-0360.

— Liza Weisstuch

Japanese appetizers are good, too. Ironically, the Thai food at this primarily Thai restaurant is the weakest link.

KENDALL SQUARE/MIT

THE BLUE ROOM, One Kendall Sq., Cambridge, (617) 494-9034. $17-$22. A quietly great Cambridge restaurant, especially for desserts. Owner Steve Johnson respects the space's eclectic heritage of seafood, big flavors, and live fire, but adds a French bistro sub-theme to its post-peasant dishes. Excellent service of wines by the glass and uniquely correct tea service. Fierce Sunday brunch.

MIRACLE OF SCIENCE, 321 Mass Ave, Cambridge, (617) 868-2866. $3-$10. A loud bar full of alternative rock and two-tone music, not too many MIT jokes. But great grilled skewers, each with tortillas and its own lively, creative condiment on the side. Also fabulous burgers with real roast potatoes. Young, cool-looking crowd.

SALTS, 798 Main St., Cambridge, (617) 876-8444. $18-$28. This tiny space has been home to a series of inventive bistros over the years, and the current occupant is charming and consistent. The food is New American with an Eastern European influence; when we visited in the fall, that meant excellent Ukrainian dumplings with a lovely roasted lamb loin.

NORTH CAMBRIDGE

ASPASIA, 377 Walden St., Cambridge, (617) 864-4745. $20-$26. Who says size matters? This tiny room bangs out bistro food that would do a downtown restaurant proud. The mostly Mediterranean flavors are big but not overblown: a sharp, crisp salad of pear and endive leads into a meal of truffled risotto or grilled rack of lamb. Coffee at the end comes in a little French press. Cute.

FRANK'S STEAK HOUSE, 2310 Mass Ave, Cambridge, (617) 661-0666. $8-$19. The oldest steakhouse in Massachusetts, as far as anyone knows. After a period as a blond-wood '70s eatery, this has transformed partway back to the dark red-meat emporium it was when Tip O'Neill hung out here. You can certainly order chicken, but be warned: the motto is "Home of the Boneless Sirloin Sizzling Platter."

Brookline

AQUITAINE BIS, 11 Boylston Street (lower Chestnut Hill Mall), Chestnut Hill, (617) 734-8400. $18-$29. Aquitaine at the lower Chestnut Hill Mall has the same format and faves as the popular South End bistro, and will be just as big a hit. If you missed the first 170 years of America's love of French food, you can catch right up with Belgian endive salad, gruyère tart, steak frites, seared duck steak, warm chocolate pudding cake, chocolate mousse, and caramelized bread pudding. Dress up a little — it's a French restaurant.

CHINATOWN SEAFOOD RESTAURANT, 1306 Beacon St. (Coolidge Corner), Brookline, (617) 232-9580 and (617) 739-2577. $7-$29. Yup, darn close to Hong Kong seafood in landlocked Brookline. The former Noble House has linen tablecloths and an intriguing wine list, but don't be afraid to get down with a whole steamed fish, lobster, or crab with ginger and scallion, or the surprisingly well-executed "five delights in nest." On the turf side, a handy Peking duck, stir-fried pea stems two ways, and good chow foon plates.

FUGAKYU, 1280 Beacon St. (Coolidge Corner), Brookline, (617) 734-1268. $15-$40. Large, beautiful restaurant serving many kinds of Japanese food at a high level, not just sushi, although the sushi and sashimi are very good. And the sushi bar circled by a ring of moving wooden ships is a conversation piece. Some highlights were the caterpillar maki, sashimi, tempura, and the really delicious tempura (fried) ice cream.

GINZA, 1002 Beacon St. (Audubon Circle), Brookline, (617) 566-9688. $11-$44. Arguably the best sushi bar in Boston, certainly one of the most avant-garde, yet well-grounded in tradition, as evidenced by the more than 20 brands of sake, the wide range of cooked appetizers, and the solid tempura and teriyaki. Somewhat random service won't bother those who come in expecting to share tastes.

JAE'S GRILL, 1223 Beacon St., Brookline, (617) 739-0000. $9-$20. For those familiar with Jae's hip, inexpensive Asian-fusion menus, it may seem like he has taken over a steakhouse and doesn't want to offend the old clientele. The good news is you can get Jae's flavors in the appetizers, and your elderly aunt from Peoria can order off the entrée list. Also a swell raw bar/wine bar. Now serving sushi.

KAYUGA, 1030 Comm Ave, Brookline, (617) 566-8888. $10-$20 (lunch, $6-$12). Yet another Japanese-Korean sushi bar, but more authentic than most. We liked the sushi better than the sashimi, and also the lunchtime bento box, the delicate gyoza, the cooked entrées, and the achingly sweet mochi ice cream for dessert. Dress as you are, and grab the semi-private screened rooms, with wells below the low tables so you don't have to fold your legs and stress the knees.

LUCY'S, 242 Harvard St., Brookline, (617) 232-LUCY. $8-$16. Crunchy and woman-friendly version of an American bistro built around the wood-fired oven of the former Za-atar's Oven. No-cream clam and corn chowder, roast chicken or fish, and all the desserts are terrific. Also a very relaxed bar scene.

TABERNA DE HARO, 999 Beacon St., Brookline, (617) 277-8272. $10-$15 (tapas cost less). The most modern Spanish tapas place in the city may also be the most authentic: there really are no dinners per se, and the food is tuned salty and small to complement the dry sherries of Spain. A great evening if you like this kind of eating, and better if you connect early and often with the grilled asparagus, white anchovies, pollo en pepitoria, shrimp in garlic oil, or the cheese platter.

WASHINGTON SQUARE TAVERN, 914 Washington St. (Washington Square), Brookline, (617) 232-8989. $10-$18. Loud and dark, with very effective food either with or without beer and wine. Don't miss anything roasted, nor the pilaf-type dishes. There are no desserts, but there's a bakery across the street.

ZAFTIGS, 335 Harvard St. (Coolidge Corner), Brookline, (617) 975-0075. $7-$13. Despite the name, a very un-nostalgic, postmodern kind of delicatessen with generally excellent food and very reasonable desserts. Un-nostalgic means low-fat pastrami, chicken soup, and such, but also glorious corned beef, whitefish salad not to have to die for, and house-baked desserts. Breakfast is served all day.

taste buds

Who couldn't use a little warming up this winter? Solea (388 Moody Street, Waltham) does just that on February 24 when it hosts a wine dinner with a Brazilian Carnival–inspired menu. The five-course tapas menu is paired with wines from Chile and Argentina. The cost is $75, all-inclusive; call (781) 894-1805.

Newton

BAKER'S BEST, 27 Lincoln St. (Newton Highlands), (617) 332-4588. $12-$24. The wildly popular caterer and lunch spot has added a five-night bistro, and this is good news for palate and wallet. Daily fish and pasta specials have been superior, with crab cakes and a "signature" meatloaf every night. Excellent coffees and deli-style desserts.

THE CHEESECAKE FACTORY, 300 Boylston St. (Atrium Mall), Newton, (617) 964-3001. $9-$25. The Chestnut Hill Atrium Mall's version of a 34-unit nationwide chain, the Cheesecake Factory brings a bit of Beverly Hills Egyptodeco to what is really an updated Jack and Marion's, a giant deli. Everything imaginable is on the menu in portions you'll have to take home, so one strategy might be to have a big appetizer like the Vietnamese summer rolls and split something like a Kahlúa-almond-fudge cheesecake.

CHUNG SHIN YUAN, 183 California St., Newton, (617) 964-0111. $8-$14 (brunch). Weekdays, this is another run-of-the-mill Mandarin/Szechuan restaurant. But the Taiwanese brunch here on Saturdays and Sundays is Newton's best-kept secret. Line up by 11:15 for the 11:30 opening and enjoy jellyfish salad (better than it sounds), steamed pork dumplings, and fried bread dipped in a bowl of sweet soy milk.

FIGLIA, 22-24 Union St. (Newton Centre), (617) 244-8833. $13-$25. Just the sort of updated North End restaurant every suburb wants, but Newton gets Figlia. Great yeasty bread, competent salads, veal chops and seafood, good pasta, but don't miss the fritto misto appetizer, or the chocolate decadence or apple tart for dessert. The crowd ranges from well-heeled couples to groups of their daughters.

JAMJULI, 1203 Walnut St. (Newton Highlands), (617) 965-5655. $7-$15. Beautiful and innovative Thai restaurant, despite its suburban location just off Route 9. Dress casually but dine like an emperor. The hot curries are good, and so are the bland dishes, but the musts are soups, mee grob, and the "Superior Duck" (it is!).

KOUZINA, 1649 Beacon St. (Waban), (617) 558-7677. $10-$22. Is it a bistro? Is it a family restaurant? What is a trained chef doing with Greek dishes out in Waban? Well, making some neat dinners where the kids can have a pizza or pasta entrée and the gourmets can bliss out on codfish cakes, porterhouse lamb chops, seafood cannelloni, a great bread pudding, and chocolate pot de crème to end 'em all.

LUMIÈRE, 1293 Washington St., West Newton, (617) 244-9199. $23-$32. For something described as a bistro, Lumière looks and sounds the part, but aspires to finer food and prices. So we see pretty well-dressed people eating pretty posh food — soups and seared sea scallops were some early winners — and feeling rather Parisian. Although you find it across from the West Newton Cinema, a meal at Lumière is so far too serious to add to an evening of film-going. Closed until evening.

Somerville

DALÍ, 415 Washington St., Somerville, (617) 661-3254. $18-$24 (entrées); $3.50-$7.50 (tapas). A rare (and crowded) outpost for Spanish-from-Spain cooking. Tapas capture the tone and savor of the original, from slices of potato omelet and fresh anchovy fillets to garlicky potato salad and sautéed portobello mushrooms. Starting at $3.50 a pop, you can afford to experiment.

DIVA, 246 Elm St. (Davis Square), Somerville, (617) 629-4963. $11-$15. It's flashy and it's pricey. The high points are the tasty grilled specials and the best lassi we've ever had, but otherwise this new restaurant from the owners of Kashmir is more good than exceptional — and plagued, at least initially, with service problems. Still, a great interior counts for something, as does sidewalk seating in summertime.

EAST ASIA, 868 Broadway (Powderhouse Square), Somerville, (617) 666-8282. $7-$11. A tiny, out-of-the-way place with great, great Asian food. The menu is North Chinese and Thai, but the keynote is loving treatment of basic ingredients in dishes like chili eggplant, King's tofu, peninsula or mango chicken, and spicy squid.

EVOO, 118 Beacon St., Somerville, (617) 661-3866. $15-$26. Chef Peter McCarthy, late of the Bostonian Hotel, boldly opens Somerville's most expensive restaurant and the foodie stampede begins. When he's on, he's on: lobster-pumpkin bisque, tea-smoked, mint-cured lamb rack, and grilled Maine salmon fillet all show spark and substance. But the fast-and-loose approach to ethnic idioms means the food isn't always as consistent as the sculptural presentation would have you believe.

HOUSE OF TIBET KITCHEN, 235 Holland St. (Teele Square), Somerville, (617) 629-7567. $6-$9. The first Tibetan restaurant in New England, and something of a one-room cultural exhibit with background music, rugs on every chair and bench, and a potted history of Tibet on the menu. Next door is a Tibetan Buddhist resource center and gift shop, but first relax with some buttered tea and really excellent momo, the Tibetan answer to Peking ravioli.

REDBONES, 55 Chester St. (Davis Square), Somerville, (617) 628-2200. $6-$15 (lunch, $4-$7; all-you-can-eat ribs and chicken, $7-$9). Big food for big guys. Loud and bright and legendary for barbecued, grilled, and smoked things, hoofed or otherwise. The Arkansas ribs are phenomenal; so are the Buffalo shrimp. Try the corn pudding to start. The wait is long but worth it. Cash and checks only.

VINNY'S AT NIGHT, 76 Broadway (Sullivan Square), Somerville, (617) 628-1921. $10-$20. Behind a convenience store called Vinny's Superette lurks this den of pure East Somerville underworld cool. Great chops and profuse pasta served on red-and-white-check tablecloths, and more antipasti than you can shake a stick at. Try the amazing pork chop in vinegar-pepper sauce.

taste buds

If you've got the cash — not to mention the appetite — then head to the Ritz-Carlton Dining Room (15 Arlington Street, Boston) on February 25. That's when the restaurant hosts the Black Diamond of Provence Plantin Truffle and M. Chapoutier Wine Dinner. The evening's menu includes peasant-black-truffle salad, lobster medallions, seared day-boat scallops, veal tenderloin, and black-truffled Brie de Meaux. The all-inclusive cost is $195; call (617) 912-3355.

Out of Town

BLUE GINGER, 583 Washington St., Wellesley, (781) 283-5790. $19-$28. Ming Tsai's celebrity hasn't ruined Blue Ginger, just made it a little harder to get in. The real mark of class is superior service that makes everyone comfortable and confident with the unfamiliar menu. Once you're in, stick with the signature Asian-fusion dishes like the foie gras shumai and the spectacular Chilean sea bass, since some of the experiments are over-cheffed. Save room for superior desserts.

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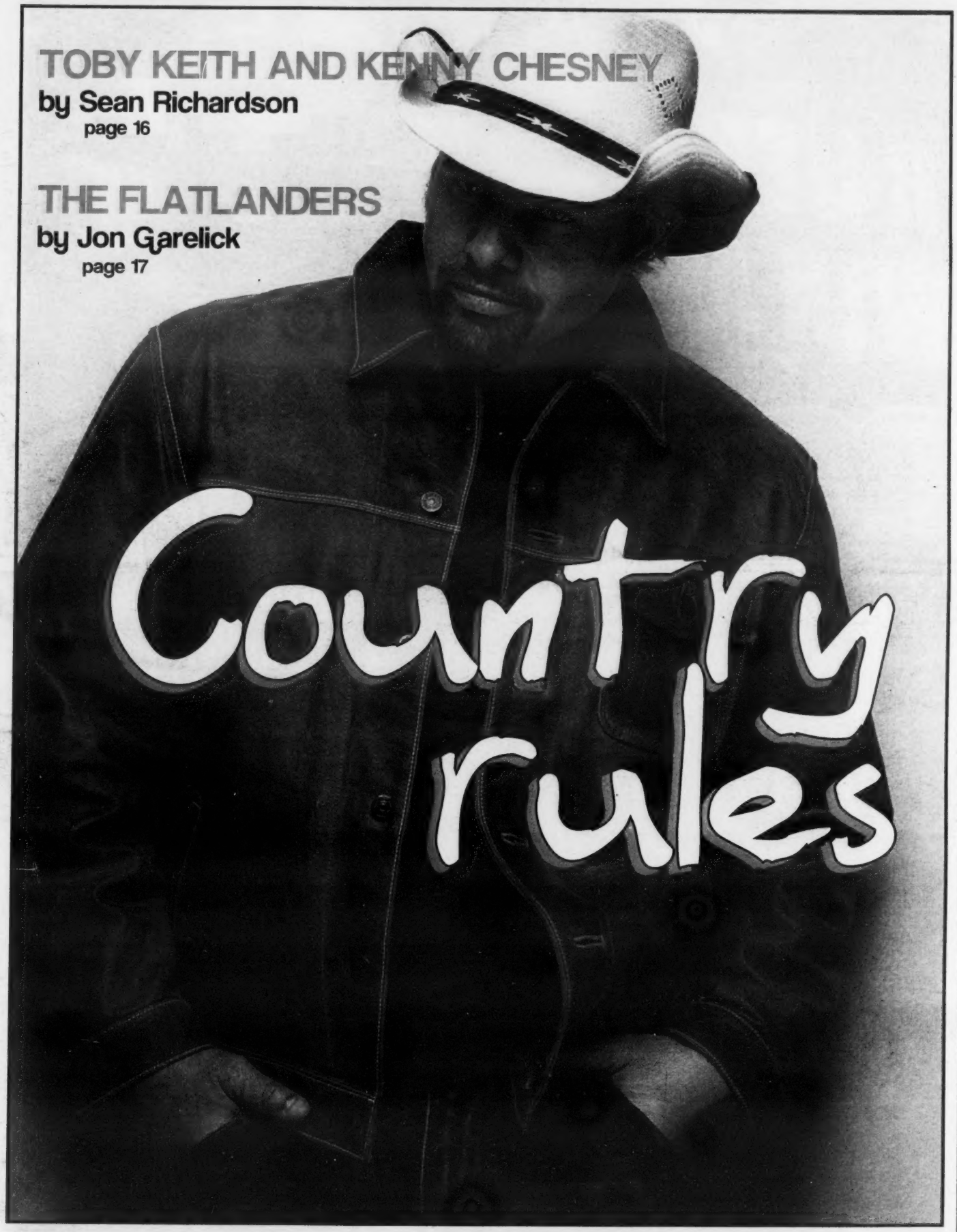

TOBY KEITH AND KENNY CHESNEY

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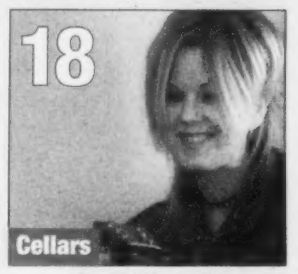
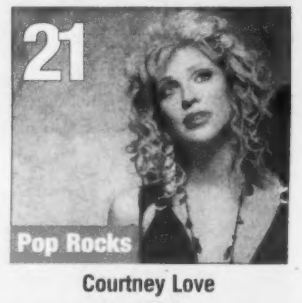
Kitchen Stories



Mary Lou Lord



Courtney Love

hot tix

"Kiss-108 Concert 2004," May 22 at the Tweeter Center, Mansfield: on sale today (February 19) at 10 a.m., call (617) 931-2000.

Ill Niño and **Flaw**, March 13 at the Palladium, Worcester: on sale Friday at 10 a.m., call (800) 477-6849.

From Autumn to Ashes, **Hopesfall**, **Most Precious Blood**, and **Homesick for Space**, March 19 at the Palladium, Worcester: on sale Friday at 10 a.m., call (800) 477-6849.

Melissa Etheridge, April 23 through 25 at Avalon: on sale Saturday at 10 a.m., call (617) 423-NEXT.

Dido, June 19 at FleetBoston Pavilion: on sale Saturday at 10 a.m., call (617) 931-2000.

Lewis Black, May 8 at the Berklee Performance Center: on sale Saturday at noon, call (617) 931-2000.

Van Morrison, April 8 at the Orpheum (617-931-2000) and April 9 at the Wang Theatre (800-447-7400): both on sale Monday at 10 a.m.

Entombed and the **Black Dahlia Murder**, March 11 at the Palladium, Worcester: call (800) 477-6849.

Beyoncé, **Alicia Keys**, and **Missy Elliott**, March 24 at the FleetCenter: call (617) 931-2000.

Slipknot, **Fear Factory**, and **Chimaira**, April 10 at the Palladium, Worcester: call (800) 477-6849.

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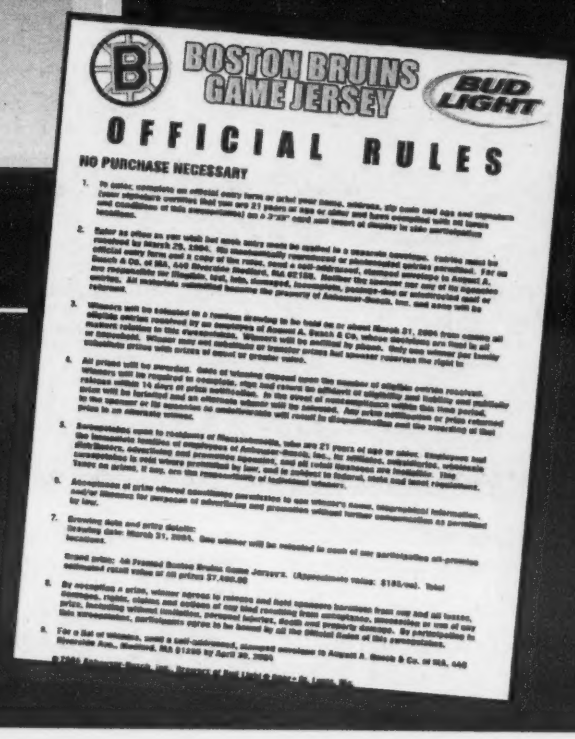

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Crossed purposes

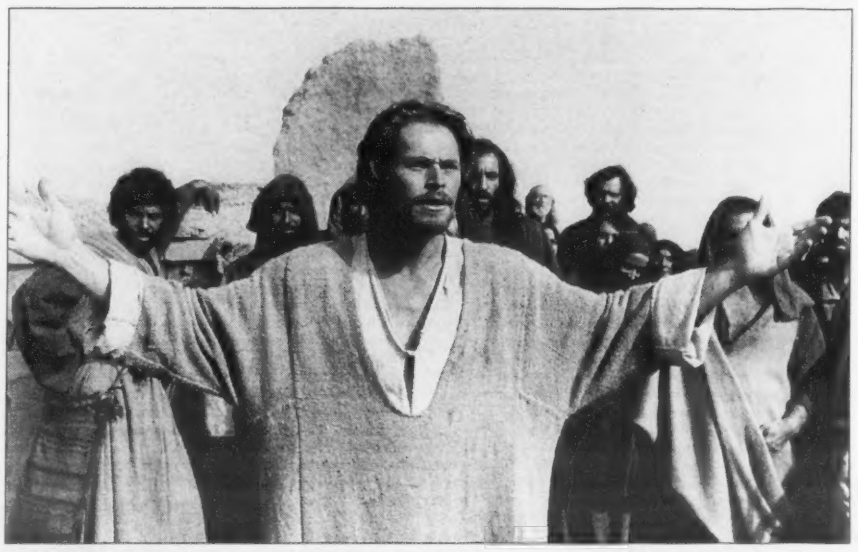
Cinema's imitations of Christ

BY PETER KEOUGH

Every ardent moviemaker gets the Jesus he deserves. To imitate Christ's life on celluloid takes hubris, and the image created often reflects the director, his audience, and the times more than the elusive subject. The latest case in point may be Mel Gibson's *The Passion of the Christ*. I haven't seen the film yet, but reports suggest it takes to heart Jesus's assertion that he came to bring not peace to the world but a sword (an appropriate sentiment for the star of *Lethal Weapon*). Does this *Passion* foment anti-Semitism and preach intolerance? As someone once said, by their fruits you shall know them.

Most films about Jesus, though, offer reconciliation, not provocation. Pier Paolo Pasolini dedicates his 1964 masterpiece *Il Vangelo secondo Matteo/The Gospel According to Matthew* to Pope John XXIII, who convoked the Second Vatican Council (which declared tolerance for all religions) in 1962. A Marxist, Pasolini gives us a Jesus who looks like a leftist Spanish economics student, which is indeed what Enrique Arazoqui, the non-professional actor who played him, was. Otherwise, the director intrudes little ideology into his version of the Gospel; it is perhaps the purest on film. His images are as austere as the stones that Jesus refuses to turn into bread when tempted by Satan in the desert. Pasolini is true to the letter of the text; the viewer provides the spirit.

The bread/word dichotomy for Pasolini, however, is crucial. Men do not live by bread alone, as Christ says in response to Satan's goading in the desert, but by the word of God. Material consumption doesn't satisfy the soul; despite his dialectical materialism, Pasolini reveals his own and the times' spiritual hunger. The film does include the infamous "Let his blood be on our children!" In this context, though, it's unlikely to spawn any hate crimes. Those who kill Jesus in *Matthew* are not "the Jews"; they're the entitled, the greedy, and the hypocritical, all those whose vanity and power he threatens.



A MESS? *Well, that's how Willem Dafoe's Jesus seemed back when* The Last Temptation of Christ *came out, but the film has learned a lot in 16 years!*

Such is also the case in Franco Zeffirelli's mammoth 371-minute 1977 mini-series *Jesus of Nazareth*, which he made in the aftermath of the 1973 Christ-as-hippie celebrations *Godspell* and *Jesus Christ Superstar*. Robert Powell's Jesus possesses a porcelain British reserve. Sure, he has moments of doubt, but the audience never does, and overall he's as unflappable as Ian McKellen's Gandalf in *The Lord of the Rings*. *Jesus of Nazareth*, moreover, compares with Jackson's trilogy in theme and narrative structure as well as in length; it's *The Lord of the Kings*. Jesus gathers his motley fellowship of disciples — comic and quarreling but good of heart — and descends into Mordor, or Roman-occupied Jerusalem. There he must submit to authority and death — his destruction of the Ring of Power — to save the world.

The bad guys, once again, are political, not religious. They include the hypocrite establishment, of course (led by a scribe played by Ian Holm, who would later play Bilbo in *The Lord of the Rings*), but also the rebellious Zealots. The conflict is not between revolution and reaction but between the purity of the spirit and the defilement of the world.

Zeffirelli and Powell present a Christ who is a model of detachment. Willem Dafoe's Jesus in Martin Scorsese's 1988 adaptation of Nikos Kazantzakis's 1955 novel *The Last Temptation of Christ* is a mess. The film opens with a quote from Kazantzakis stating that in his book he wanted to explore the age-old conflict between the flesh and the spirit. Scorsese, no stranger to that theme, takes him at his word. Tormented by dreams of a demanding God, this Jesus tries to drive them away by flagellating himself and making crosses for the Romans. But at last he submits to his father's will, and shadowed by his doppelgänger Judas (Harvey Keitel), who seeks peace by the sword of insurrection, Jesus stumbles his way to Calvary.

The Last Temptation of Christ is a conflict in style as well as philosophy: between exoticism and banality (Paul Schrader's dialogue and the American accents add little to King James), between sublimity and kitsch. I thought it sophomoric when I first saw it; seeing it again, to paraphrase Mark Twain, I'm astonished at how much the film has learned in 16 years. Despite the protests and the marches and the bomb threats when it was released (this Jesus was not an anti-Semite, but he did dream about women), *The Last Temptation* didn't make a dime.

Gibson, though, is a lot savvier in the ways of the movie world. He's gotten endorsements (the pope! — maybe) and spun the controversy to his advantage, and he plans a 2000-screen opening targeted at specific markets (the South, black neighborhoods) on Ash Wednesday. It should be the biggest-grossing movie about Christ ever made. But ask yourself this: which movie would Jesus watch? ■

Saving face

Georges Franju's *Les yeux sans visage*

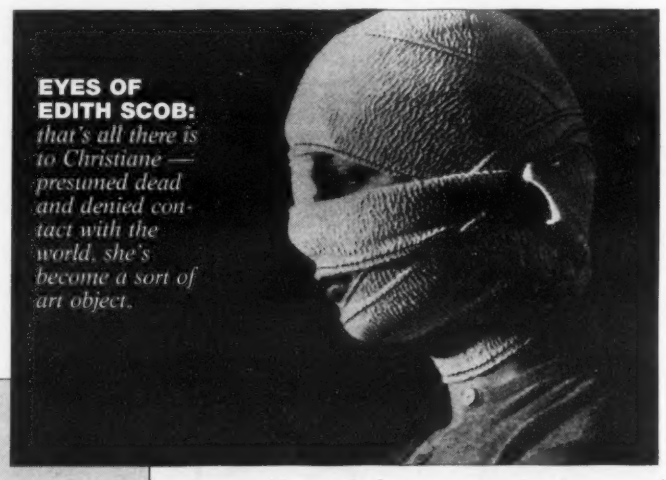
BY CHRIS FUJIWARA

The central scene of *Les yeux sans visage*, the 1959 Georges Franju classic now in reissue, shows the surgical removal of the face of a young woman. If this scene is still shocking today, after 45 years of horror-film imagery far more gruesome and elaborate, it's because Franju's intention is not primarily to shock. The scene disturbs not just because of the scalpels, scissors, and blood but because of the irreversibility and cruelty of the surgeon's act, and because we know that the still-living patient, on whom the operation is being performed against her will, is going to wake up.

The surgeon, the brilliant and renowned Professor Génessier (Pierre Brasseur), is no sadist; he's a monster who seeks to restore the face of his daughter, Christiane (Edith Scob), who was disfigured in the crash of a car that Génessier was driving. A specialist in experimental skin grafts, Génessier believes that his only recourse is to steal the face from a living donor and put it on his daughter. He seems driven less by compassion for Christiane than by the need to justify himself. The cold fury that characterizes Franju's film is directed against Génessier, and through him at male power and the need to dominate. "I love order," he tells his devoted assistant, Louise (Alida Valli), but the order he seeks to establish is paranoid and repressive.

Shot in lustrous black and white by Eugen Shuftan, *Les yeux sans visage* is obsessed with skin and smooth surfaces: Louise's slick black raincoat and black gloves, Génessier's plastic surgical gloves, his shiny black car. At one point Christiane says that though her father has had all the mirrors in her room removed, she can still catch glimpses of herself in the reflective surfaces of objects. Franju keeps Christiane's destroyed face hidden from the camera, usually behind a white mask. He shows what's behind that mask only once, from the point of view of the doomed face donor (who's strapped to the operating table): by photographing the face out of focus, Franju mutes its shock effect, making the image less a depiction of horror than a premonition of it.

The sorrow of this bleak fairy tale is overwhelming. Franju and Shuftan create an inescapable mood of desolation, much of it surrounding the isolated Christiane. Presumed dead and denied contact with the world, she's become a sort of art object (Franju and Scob imply that even Christiane sees herself as such). Scob's performance is a set of precise details: her desperate eyes floating in the blankness of her mask; her birdlike wispiness; her high collar buttoned to the neck and raised stiff at the back; her arms frozen doll-like at her sides as she glides through the corridors and staircases of her father's mansion. Christiane's alienation finds its most painful expression in her mute phone calls to her fiancé. Her only companions are animals: the caged bird in her room, the dogs her father keeps caged in a kennel (adjoining his operating room, where, we presume, he uses them for his experiments). Visiting the kennel, she stops at each cage to caress its occupant; it's one of the few acts of compassion seen in the film, and the more powerful for taking place in a prison so terrible.



EYES OF EDITH SCOB: *that's all there is to Christiane — presumed dead and denied contact with the world, she's become a sort of art object.*

★★★1/2
Les yeux sans visage/ Eyes without a Face
Directed by Georges Franju. Written by Pierre Boileau and Thomas Narcejac, based on a novel by Jean Redon. With Pierre Brasseur, Alida Valli, and Edith Scob. In French with English subtitles. A Rialto Pictures release (88 minutes). At the Kendall Square.

Besides the melancholy lyricism of the scenes with Christiane and the horror of the surgery scene, *Les yeux sans visage* incorporates more-conventional mystery-thriller elements. But Franju exaggerates the quaintness of these elements (as in the scenes of the police investigation, which might have been written in 1840) and gives them an odd sophistication and creepiness, as when Louise prowls Paris in search of poor female students to sacrifice to Génessier. In one indelible sequence, Louise drives her latest conquest from Paris into the country. The glistening road at dusk; the student's growing apprehensiveness as she realizes that the vacant apartment she's been offered is farther from the city than she'd been led to believe; the suggestion that Louise sympathizes with her victim — all the details of the scene combine in an eerie and inexorable movement. The scene exemplifies Franju's achievement in *Les yeux sans visage*: a balance between cruelty and tenderness that has rarely been attempted in cinema. ■

film

Norwegian would

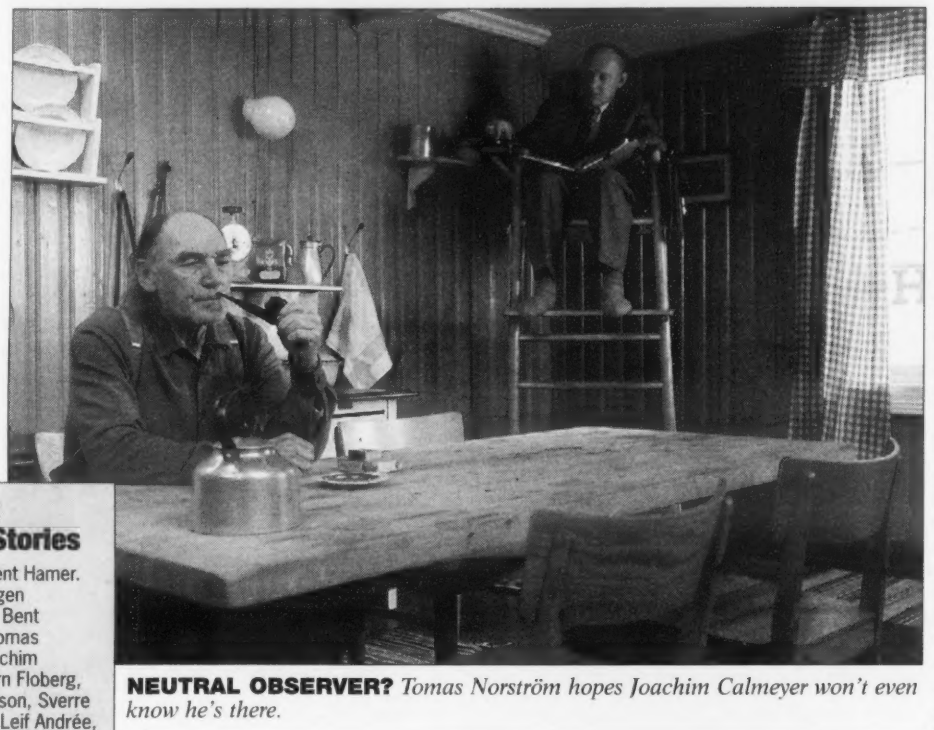
Kitchen Stories offers warmth and sustenance

BY PETER KEOUGH

Norwegian director Bent Hamer pays a cockeyed homage to Ingmar Bergman's *Persona* with the opening of his slow-starting but ultimately delightful and moving *Kitchen Stories*. The film goes off its sprockets and burns — it is, in fact, an industrial short about the Swedish Home Research Institute, a 1950s organization striving to streamline the Scandinavian dream home by testing wacky new products and observing the ergonomics of typical households.

Its latest project is to study the homemaking behavior of bachelors in frozen rural Norway, and Folke (Tomas Norström) is one of several researchers posted in a high chair in a bewildered subject's kitchen. His "host," Isak (Joachim Calmeyer), regrets volunteering for the study (he had been promised a horse, not knowing it would be a tiny, carved wooden one), especially since Folke, according to the rules of "positivistic" research, must remain silent and uninvolved while taking notes and drawing diagrams of Isak drinking coffee or staring into space or shuffling from place to place.

★★★1/2
Kitchen Stories
Directed by Bent Hamer. Written by Jörgen Bergmark and Bent Hamer. With Tomas Norström, Joachim Calmeyer, Bjørn Floberg, Reine Brynolfsson, Sverre Anker Ousdal, Leif Andrée, and Lennart Jähkel. In Swedish and Norwegian with English subtitles. An IFC Films release (91 minutes). At the Brattle.



NEUTRAL OBSERVER? *Tomas Norström hopes Joachim Calmeyer won't even know he's there.*

It's kind of a variation on the relationship between Bibi Andersson's attending nurse and Liv Ullmann's mute patient in Bergman's film, except in this case both characters are more or less mute. A lot lingers in the silence, though, and in the longueurs from one seemingly uneventful scene to the other. And as opposed to what happens in Bergman's masterpiece, a lot of the silence in *Kitchen Stories* is pretty funny. Isak's mute annoyance vies with Folke's unspoken discomfort and the audience's own uneasiness until the tension is punctured by such gags as a snapped-off light or a misplaced salt shaker. Like Finnish director Aki Kaurismäki, Hamer has mastered the technique of the long take with a quick cut to a wordless punch line.

He also has an eye for the precise but weird visual detail. At the beginning of the film, a caravan of the Swedish observers drive down a snowy road to their assignments, their identical pale-green egg-shaped trailers attached to their identical egg-shaped Volvos (another scene, where a trailer mirrors a little girl's pram, almost pushes the image too far). Later, when Isak takes his semi-annual bath, a screen placed before his middle shimmers with a painting of some snowy midnight clear. I'm not even going to try to figure out what that means, but it looks uncanny and magical. Perhaps the most compelling visual effects, though, are provided by the two actors: Calmeyer's hawk-like beak, broken nails, and wild hair; Norström's implacable, polite sadness, neatly knotted tie, and stocking feet.

Of course, the artificial distance between the two men breaks down (the first step is the above-mentioned incident with the salt shaker), and they recognize that they are only two lonely souls in the middle of a frozen wilderness. Even so, relationships are complicated. There are no women here (one occasionally descends from the sky; she is the secretary of the project's head, who seems to be engaged in a perpetual party in his airplane), but there is Grant (Bjørn Floberg), Isak's eccentric (a relative term in these parts) neighbor, who grows jealous of Isak's growing closeness to the Swedish stranger. And there's Isak's ailing horse. If the film has need for improvement, it is in filling out these relationships, especially the one with the horse.

But as a study of how humans can understand each other, it succeeds. Isak gently chides Folke for his belief that there can ever be or should be "neutral observation" (Sweden was such an observer when Norway was getting reamed by the Nazis, he points out). That doesn't stop him from neutrally observing Folke through a hole drilled in the ceiling above him, or from making his own diagrammed observations of his observer in Folke's notes. A kind of Heisenberg uncertainty principle of human interactions is at work here, untraceable by positivistic science or sentimental platitudes, but glimpsed by Hamer's gentle absurdity, his respect for silence, and his recognition of our common bond of solitude. ■

Eyes of Li Yang

Blind Shaft at the MFA, plus Pat O'Neill

film culture
by Gerald Peary

Labor unions are forbidden by our favored-nation trade partner China, and Communist officials make deep trouble for those who whistle-blow in a country where thousands perish each year on the job. In October 2003, the Chinese government revealed, according to the *New York Times*, that 11,449 workers had died through September of that year. Of these, 4620 were coal miners.

Li Yang's *Blind Shaft* (2003; 92 minutes; February 20-28 at the MFA) was secretly filmed in China at illegal mine sites along the border between Hebei and Shaanxi Provinces. Li and his courageous actors and crew shot dangerous hours down in the actual mine shafts and also above ground: dusty, treeless, pitiless labor camps where migrants flock, desperate for bare-bones pay.

How do they stay operative, these forbidden, never-inspected mines? *Blind Shaft* pulls no punches: with bribes to Communist officials. This is the New China, Marxism reconfigured. In the film's most telling scene, a Maoist hymn, "Long Live Socialism," celebrating "the overthrow of reactionaries" is discovered among the karaoke choices in a prostitutes' den. "That song is old-fashioned," a character declares; then he supplies his own cynical sing-along words: "The reactionaries were never overthrown/They came back with capitalist US dollars."

It's not surprising that *Blind Shaft* was banned in mainland China, though not just for its muckraking mining exposé. There's also the depraved character of the two protagonists. Writer/director Li, who won a Silver Bear at last year's Berlinale for "artistic contribution," could have gone the easy way of similar tracts, including John Ford's *The Grapes of Wrath* and Vittorio de Sica's *Ladri di biciclette*, and given us righteous-thinking proletariat heroes. Instead, he saddles us with a couple of human lice feeding greedily off the corruption.

Tang Zhaoyang (Wang Shuangbao) and Song Jinming (Li Qiang) are whoring, filthy-mouthed scam artists whose game plan includes the murder of innocents. The movie begins down in a mine shaft where Zhaoyang and Jinming beat in the head of a fellow worker and throw his body into an underground stream. Above ground, they run to the mine owner screaming and whining that the poor man was killed by an underground landslide. They claim that the deceased is Zhaoyang's brother (a lie) and threaten to tell officials if they're not paid off. "What was that guy's name?" they ask, and then shrug, when they've gone to town with a load of cash. They've done this before: homicide and blackmail.

BLIND TO ALL BUT MONEY? *Wang Baoqiang (left) and Wang Shuangbao (right) seem apprehensive about going down the shaft.*

Are there any mitigating circumstances? Not for Zhaoyang, who's a hardened blackguard. But Jinming, we discover, has a son, and he feels guilty about not sending the boy money for school. He himself had to drop out because education costs in China are prohibitive. At one point in the film, a high-schooler stands along the road begging for funds. Jinming puts money in the youngster's hat.

The second half of *Blind Shaft* brings in a third character, Yuan Fengming (Wang Baoqiang), a squeaky-clean 16-year-old boy with a pubescent voice whom Zhaoyang finds in a marketplace searching for work. Fengming is persuaded to follow Zhaoyang and Jinming to a coal mine, where the plan is to make him their newest victim. But not so fast: Jinming sees a symbolic son in this nice kid, who wants money to send a sister to school. Zhaoyang thinks only of bumping him off and cashing in.

Is there a humanist ending in store from this fine, tough-minded Chinese first feature by the very talented Li? He studied filmmaking in Berlin and Munich, and there's an undeniable Western feel to his picture in the deft hand-held camerawork of director of photography Liu Yonghong and the three-way male story that (a coincidence?) recalls two American classics, John Huston's *The Treasure of the Sierra Madre* (1948) and Hal Ashby's *The Last Detail* (1973).

PAT O'NEILL'S *The Decay of Fiction*, which screens this Tuesday at noon at the MFA with the filmmaker in attendance, is a wry, marvelous, experimental ghost "noir." O'Neill, through optical printing and time-lapse cinematography, peoples LA's long-shut Ambassador Hotel with 1940s apparitions (actually, superimposed actors in period outfits) who walk about prattling on about things you catch on the fly and barely understand, snippets of possible "B" detective films and gaudy melodramas ("It's Pauline! She wants me to kill myself!"). You get that spooky feeling of inhabiting a Raymond Chandler tale in your sleep. ■

Gerald Peary can be reached at gpeary@world.std.com.

film

Dream or nightmare?

'Young Turks of the German Cinema' at the HFA

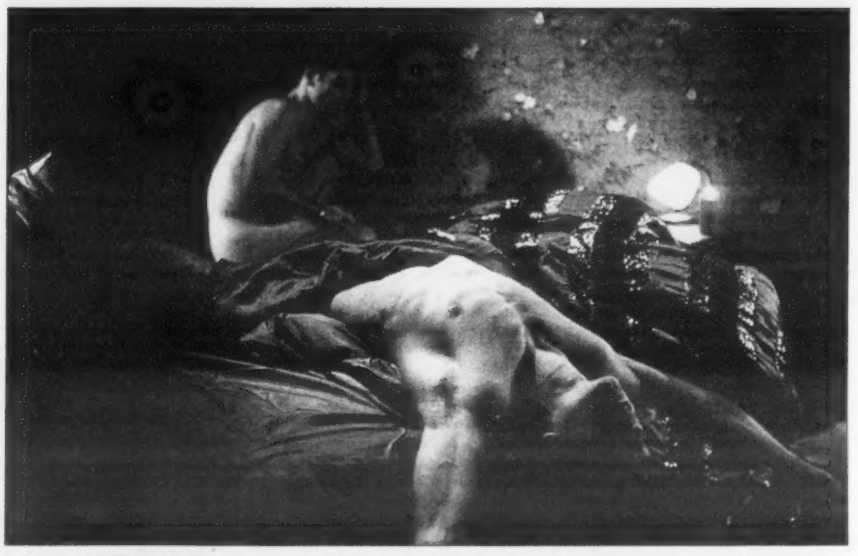
BY PETER KEOUGH

America isn't the only nation of immigrants. As Fatih Akin points out in his autobiographical documentary ***Wir haben vergessen, zurückzukehren/ We Forgot To Go Back*** (2000; 59 minutes; February 20 at 7 p.m. and February 24 at 9 p.m.), more than 55 different nationalities live in his home town of Hamburg. The Turkish population in Germany alone has grown to two and a half million in the past 30 years.

Akin — whose *Gegen die Wand/Head On* just won the Golden Bear at the Berlin Film Festival — is one of the directors featured in the HFA program "Young Turks of the German Cinema." To judge from his film, the Turkish immigrant experience in Germany is a lot less traumatic than, say, that of illegal Mexican laborers crossing the Rio Grande. His parents arrived in Germany in the '60s, started from nothing, worked hard, and achieved comfort and security and opportunities for their children. Akin has inherited the German Dream.

True, his parents recollect some early communication problems upon first arrival in the new country, but no overt prejudice. There was a little tension about traditional gender roles when mom decided to be more than a housewife and go to work, but the transition was made, and now dad can't remember what bothered him about it in the first place. And when Akin visits his father's Turkish village, the nostalgia for his own culture and the modern note of anomie creeps in. But all in all, it's a pretty rosy picture.

Not so in the fictional features by Akin's compatriots, which depict a German nightmare. An inspiration for some of these directors is Rainer Werner Fassbinder, whose sympathy for the downtrodden and the outsider — the hero of his brilliant *Angst essen Seele auf/Ali: Fear Eats the Soul* is a Turkish immigrant — and whose flair for melodrama can be seen in their work. Fassbinder's *In einem Jahr mit 13 Monden/In a Year of 13 Moons* has echoes in Kutlug Ataman's ***Lola + Bilidikid/Lola and Billy the Kid*** (1998; 93 minutes; February 20 and 22 at 9 p.m.). Lola (Gandi Mukli) is a Berlin drag queen in a happy-go-lucky transvestite revue; Billy (Erdal Yildiz) is a macho leather boy and hustler who wants to marry him. Billy wants Lola to get an operation; Lola's not so sure. Billy offers a promise of a normal family life, which is tempting since Lola's traditional Turkish family tossed him out long ago. And Lola has never even met his younger brother, a tormented teen who's also drawn to the wild side.



LOLA + BILIDIKID: *Gandi Mukal considers that sex-change operation while Erdal Yildiz snoozes.*

"Young Turks of the German Cinema"
Presented with the cooperation of the Goethe-Institut at the Harvard Film Archive February 20 through 25.

There's a lot going on in this movie: class conflict, a red wig, horrible family secrets, gay bashing, gay-basher bashing, a 13-year-old Pomeranian named Frau Schmidt, and a climax that will make you say, "Yikes!" Fassbinder would be pleased.

Fassbinder has a hand in Ayse Polat's ***Auslandstournee/Tour Abroad*** (1998; 91 minutes; February 21 at 7 p.m. and February 23 at 9 p.m.), but it's also an homage to Wim Wenders's *Alice in die Städten/Alice in the Cities* (1974). When a friend dies, Zeki (a splendidly shopworn and wry Siir Eloglu) gets saddled with the deceased's redoubtable 11-year-old daughter Senay (Özlem Blume). They travel around Europe in search of the girl's long-lost, belly-dancing mother, along the way stopping at various bistros where Zeki performs. His singing, and his wryly melancholy asides, are more endearing than Senay's constant complaining.

Along the way, Zeki searches a French town for a woman to educate the newly menstruating Senay (the "doctor" he finally finds is a mini-skirted prostitute). And there's a song by a transgendered chanteuse that, as Zeki explains, touches the hopeless love without which we'd all go mad. Like the best road movies, *Auslandstournee* resonates with whimsy, exuberance, and despair.

Despair is all you'll get in Thomas Arslan's ***Dealer*** (1998; 80 minutes; February 21 and 25 at 9 p.m.). As hard-bitten and generic as the title, it's the story of a young illegal immigrant in a bleak Turkish neighborhood in Berlin who pursues the title profession. His connection distrusts his loyalty, his girlfriend wants him to clean up his act and care for his young daughter, the local narc won't stop hassling him. Familiar material, with an edge of Bresson's *Pickpocket* and Scorsese's *Mean Streets*. It's about people who have forgotten for so long, there's no more home to go back to. ■

trailers

AGAINST THE ROPES

Meg Ryan, who took a gritty, if unwise, turn exposing herself in Jane Campion's preposterous thriller *In the Cut*, again goes out on a limb in this bio-pic about boxing's first female promoter. She plays Jackie Kallen, a tough-as-nails, get-it-done working girl from Cleveland. She knows boxing; her uncle was a boxer, and she now toils as a secretary for an exploitative fight promoter. That is, until the next champion of the world drops into her lap. He's a bum from the projects (a hulking Omar Epps), and no one wants a woman in a man's game, but with enough KOs and moxie, they near a title shot.

This being a formulaic underdog yarn, adversity has to rear its head, in the form of Jackie's media-propelled id. Ryan is quite convincing (and she must have had a good time picking out the kitschy, revealing outfits that showcase the toned bod the world got to view in *Cut*), but at times her blue-collar speak slips into Brooklynese. And though TV actor Charles S. Dutton, who directs and plays the avuncular trainer, shows a warm affinity for the material, his effusive efforts to build a heartfelt bridge between boxer and babe are so evident that the moments of emotional clarity come off as battered clichés. (106 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— Tom Meek

AGAINST THE ROPES: *at least Meg Ryan should have had a good time picking out her kitschy, revealing outfits.*

50 FIRST DATES

Forget pretentious piffle like *21 Grams* and *Cold Mountain* — the only serious films addressing the questions that keep a guy up at night are comedies. A kind of cross between *Groundhog Day* and *There's Something About Mary* (and let's not forget that 1987 Bruce Willis classic, *Blind Date*) that's set in Hawaii, Peter Segal's *50 First Dates* moves from the Oedipal preoccupations of his *Anger Management* to those old T.S. Eliot mind teasers memory and desire.

Unlike his literary namesake, Henry Roth (Adam Sandler) is an "Arctic marine-life veterinarian" who likes to find them and forget them until he falls in love with Lucy (Drew Barrymore), a beautiful art teacher who lost her short-term memory in an accident. The events of every day vanish forever when she sleeps, and for some reason, her father and brother must re-create the events of the last day she remembers, the day before the accident, a year before.

To disguise the stars' utter lack of sexual frisson, Seger must resort to the basest extremes of tastelessness and sentimentality. An obnoxious Hawaiian beach bum (Rob Schneider) with five of the most repulsively cute children in filmdom! A gender-unspecified Slavic assistant who is vomited on by a walrus and grabs Sean Astin's ass! And a penguin who laughs at all of Sandler's witless jokes! Moronic? Of course! But how else can one forget the inescapability of transience — and terrible movies? (100 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— Peter Keough

OSAMA

Already possessed of a Golden Globe for Best Foreign Film, and enjoying gala premieres introduced by Hillary Clinton, filmmaker Siddiq Barmak's debut seems poised to become the Afghani version of Michael Winterbottom's *Welcome to Sarajevo*. Lacking that film's savvy and power, *Osama* will nevertheless provide American cinephiles with a window into a culture known mainly from the demonization/pity dichotomy created by the news media. Based upon a true story, it is the first Afghan film to emerge since the fall of the Taliban. A widow (Zubaida Sahar) cannot support her family because the Taliban forbids women to leave home unescorted by a "legal companion." Desperate for money, she asks her 12-year-old daughter (Marina Golbahari) to dress as a boy. The girl does so reluctantly, finding work in a small grocery. Soon she is forced to attend the Madrassa, the Taliban religious and military school. One boy who knows her secret names her "Osama," and she has trouble escaping suspicion. The cinematography is all earth tones and calm blues, but some occasional histrionic scenes where Osama screams in fear of being discovered undermine an otherwise quietly compelling narrative. In Dari with English subtitles. (82 minutes) *At the Harvard Square and the West Newton.*

— Peg Aloi

WELCOME TO MOOSEPORT

A former president of the United States moves to a small town in Maine (Mooseport, Kennebunkport, you get the idea) and runs for mayor. The election is supposed to be a gimme (he's to run unopposed), but instead he finds himself opposed by the local handyman. Monroe Cole (Gene Hackman), we're told, is the most popular president ever, yet he comes off as a megalomaniac with a hawkish bent. "Handy" Harrison (Ray Romano, from, *Everyone Loves Raymond*), the alleged nice guy, doesn't turn out to be any better; he's a mealy-mouthed commitment-phobe in desperate need of a wardrobe makeover. Caught at the center of it all are a multi-million-dollar book deal and the heart of Handy's girlfriend (Maura Tierney), who reluctantly accepts a date with the former commander-in-chief. Director Daniel Petrie maintains a brisk enough pace that you don't always notice you're not laughing. Hackman puts in time in a thankless role, and Romano, whose big coming-out party this is supposed to be, looks about as ready for the big screen as his slovenly character does for the Oval Office. *At the Boston Common, the Fenway, the Fresh Pond, and the Chestnut Hill and in the suburbs.*

— Tom Meek

Spitfire fizzles

Lyric Stage serves bluegrass and treacle

BY CAROLYN CLAY

The movie is set in Maine. The musical is set in Wisconsin. But *The Spitfire Grill* might be most comfortable in Vermont, where the sap flows free. Based on the 1996 Lee David Zlotoff film, the 2001 Off Broadway chamber musical removes even the movie's tough if inspirational ending, in which a moribund town's rejuvenation comes at a price. Here all is upbeat as young Percy Talbot graduates from five years in prison to a new life in a one-dog town called Gilead. To a mostly bluegrass score, uncaged jailbird Percy brings new vigor to the insular and beleaguered burg when she is reluctantly taken in at the local eatery, the breakfast joint of the title, by a proprietress who has a secret of her own. There are a few pretty songs, including the lullaby "Wild Bird," which comes with a cello echo of its principal theme. And the Lyric Stage Company of Boston, presenting the show in its area premiere, fields a competent, spirited cast. But why bother?

The film, which starred Alison Elliott, Ellyn Burstyn, and Marcia Gay Harden, won the Audience Award at the Sundance Film Festival. But it's sentimental stuff, augmented by a tinkly-mysterious soundtrack and a photographic portfolio for Mother Nature. Composer and librettist James Valcq and lyricist and librettist Fred Alley, collaborating at Wisconsin's American Folklore Theatre, added the folksy score.

Released from jail after a five-year term, Percy chooses to start over in Gilead, the scene of a fall-foliage photo she cut from a magazine. Upon her middle-of-the-night midwinter arrival, she learns it's "a place for leaving, not for coming to." Nevertheless, Sheriff Joe Sutter manages to pawn the newcomer off on elderly grill owner Hannah Ferguson, who has a bad hip and is in need of restaurant help. Percy then sets the nosy town buzzing that "Say what you want, say what you will/ Something's cookin' at the Spitfire Grill." And that leg-slapping lyric is typical.

Also skeletally treated, in dialogue and song, are Hannah's heartbreak over the mysterious loss of her son following combat in Vietnam; the fraying marriage of sweet-hearted if clumsy Shelby to Hannah's nephew Caleb, who has manliness issues; and the way Sheriff Joe becomes increasingly sweet on the skittish Percy. The plot engine, however, is a Ponzi-like essay-contest scheme by which Hannah means to unload the grill. Each entry — and they fly in from around the country — includes $100 and a Queen-for-a-Day tale of why its author should win the backwater eatery.

The events of the play are not only predictable (unless you've seen the film and expect the musical to head for the same collision of tragedy and forgiveness) but hoky, and never more so than in "Ice and Snow," where a trio of characters note the transition from winter to spring by creating subdued *Stomp* rhythms first with shovels and then with rakes. With its old-fashioned, up-tight town and crusty old lady thawed by a fresh-faced young miss, *The Spitfire Grill* is redolent of Disney's *Pollyanna*, with a sprinkle of child abuse, hard time, Vietnam, and country.

Actually, the music, a blend of Americana and pop, is among the show's better elements; in most of the songs, melody is restricted to the vocals, with musical director Jonathan Goldberg's small ensemble of keyboard and strings providing jumpy, minimalist underlay. And the cast includes some outstanding recidivists among the usual musical-theater suspects. Bobbie Steinbach brings her usual drop-dead timing to the irascible Hannah, who unfortunately turns into Granny Cheer around intermission. Maryann Zschau nicely handles the prettiest tunes. The ensemble — including the big-voiced Christopher Chew as Sheriff Joe, Derek Stearns as Shelby's controlling husband, and Cheryl McMahon as a busybody worthy of Mayberry citizenship — does a fine job with the music. But those roles are cut from cardboard. More substantive is Percy's, in which newcomer Elizabeth Hayes sings sweetly, when not hog-tied to twang, and combines woundedness with spunk. Scott Pinkney's dappled lighting adds magic, but director Spiro Veloudos is hard-put to crowd grill, town, and woods onto the small stage.

The Lyric, of course, wants to appeal to various audiences; the troupe's musical offerings have ranged from unmemorable fare like *No Way To Treat a Lady* to spectacular productions of Sondheim's *Sunday in the Park with George* and the underrated *Side Show*. And it regularly intersperses edgier work with audience-lulling entertainments. Still, there's too much balm here — even for Gilead. ■

TOO MUCH BALM IN GILEAD? *At least there's good singing from Maryann Zschau, Bobbie Steinbach, Elizabeth Hayes, and Christopher Chew.*

The Spitfire Grill

Music and book by James Valcq. Lyrics and book by Fred Alley. Based on a film by Lee David Zlotoff. Directed by Spiro Veloudos. Musical direction by Jonathan Goldberg. Set by Brynna Bloomfield. Costumes by Robert M. Russo. Lighting by Scott Pinkney. With Elizabeth Hayes, Christopher Chew, Bobbie Steinbach, Cheryl McMahon, Derek Stearns, Maryann Zschau, and Floyd Richardson. At the Lyric Stage Company of Boston through March 13.

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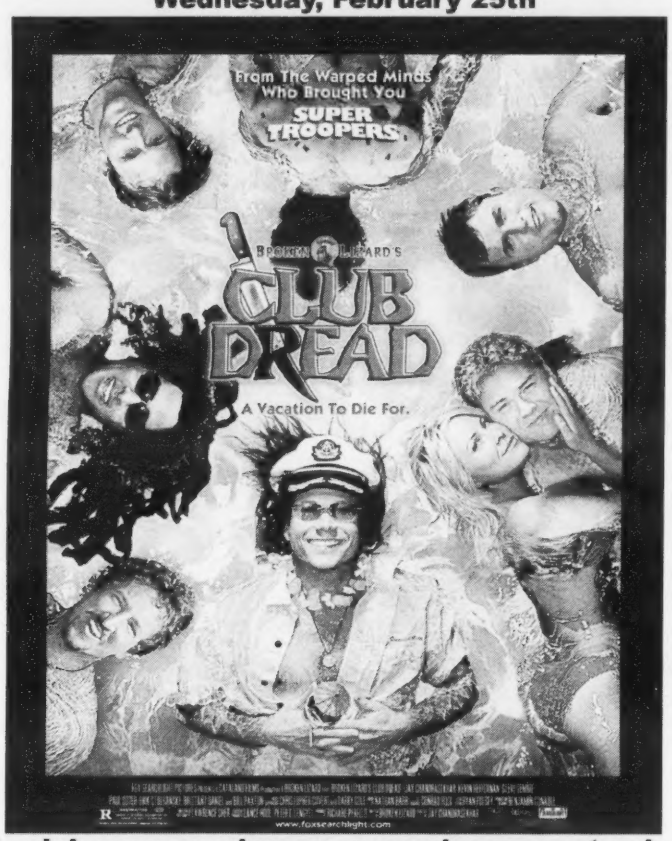

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A new *Sly Fox* is groomed for Broadway

BY SALLY CRAGIN

The rapacious miser is a time-honored archetype, and back in 1976, at the suggestion of his friend Arthur Penn, legendary comedy writer Larry Gelbart drafted *Sly Fox*, his own San-Francisco-gold-rush-set version of Ben Jonson's satiric 1606 comedy *Volpone*. Stage and film director Penn, whose credits are a varied as *The Miracle Worker* and *Bonnie and Clyde*, helmed the original production, a Broadway hit that featured the decidedly un-vulpine George C. Scott as Foxwell J. Sly. Twenty-six years later, he's overseeing a star-studded new edition that will have a pre-Broadway engagement in Boston beginning next week. This *Sly Fox* features Richard Dreyfuss as Foxwell along with Eric Stoltz, René Auberjonois, Bronson Pinchot, Rachel York, Elizabeth Berkley, Professor Irwin Corey, Nick Wyman, Peter Scolari, and original-cast member Bob Dishy.

Speaking over the phone from New York, where *Sly Fox* is in rehearsal, the now 81-year-old Penn explains, "I thought thematically it was extremely appropriate right now. It's a play about greed, and I thought that would be both funny and pertinent." These circumstances differ radically, however, from those surrounding the original production, which cropped up in the wake of Vietnam and Watergate. "At the time, the country was depressed, and more or less in a state of shock. I think it's now in *another* kind of state of shock, which is unemployment and greed."

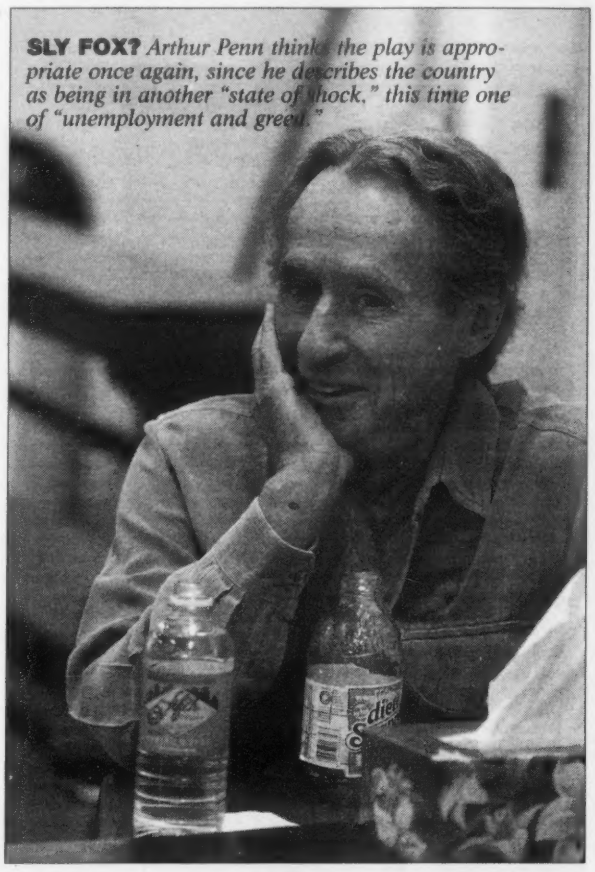
In the comedy, Foxwell, with the assistance of his canny servant Simon Able, bamboozles the town by pretending to be dying and promising everyone a mention in the will. Jonson's play is a "comedy of humors" — which means that each character represents a particular passion or trait. Gelbart picks up on that: since his Foxwell suffer from an excess of bile, the character's kidneys, he says, "have gone into business for themselves."

"The original *Volpone* is based on a kind of Elizabethan morality, and this is somewhat different," says Penn, who suggested the Wild West setting to Gelbart. "I thought we needed a time when there was a lot of money flowing and a lot of recklessness." He adds that the tech boom and the shenanigans by the likes of Tyco and Enron inspired the revival. "It was a crazy boom that didn't involve most of us — it involved the rich. As Truckle's wife says [in the play], 'We give the money to the poor,' and Truckle says, 'The poor! They don't know what to do with it!' "

Although Penn is known for exploring psychological subtext in his characters and subjects (think of Bonnie and Clyde and their twinned impulses toward sex and violence), he laughs when pondering the "depth" of characters named Truckle, Craven, and Crouch. "These are farcical characters — what they all have is an excess of whatever central characteristic describes them. It's a play about excess. As Crouch says, 'I have everything I ever wanted. All I want now is *more*.' "

Excess — and flexibility. How many parts could fit actors as different as Richard Dreyfuss and George C. Scott? "They're both wonderful actors, and what you get is a different actor doing the same characteristics of the character, but of course they do it differently. I would guess that Richard's style is more lightweight comedic, though that's not a description of him as an actor, and when playing in comedy he has a lighter touch. George had a very straight style."

Film and Broadway star Eric Stoltz, who plays Able, is finding that comedy is exercise. "I'm using my body in a brutalizing way. I've run around so much, I've banged my knee up, and Richard's hurt his back, and we're like a basketball team, out there bloodied and bruised, trying to make it to the game."



SLY FOX? *Arthur Penn thinks the play is appropriate once again, since he describes the country as being in another "state of shock," this time one of "unemployment and greed."*

Both Stoltz and Bob Dishy (who's reprising the role of "greedy accountant" Truckle) cite the lightness of the script and Penn's involvement as inducements. Dishy had "reservations" when the opportunity arose last summer, but, he says, "that didn't last very long, because I remembered how much I enjoyed doing it the first time. And, of course, because Arthur was doing it again, and Larry will come up and see it and perhaps fine-tune it in a way. It's so well-crafted — his language — it's like there are certain subtleties to be brought out."

And a good swindle. Audiences may remember Penn's last foray into trickery, the film *Penn and Teller Get Killed*. "*This* is more benign," says the director. "That was literally a film about death. This is about death feigned and its consequences. I think we enjoy being conned up to a point. I think we are in danger of exceeding that point politically, but I think it's fun to watch a good con." ■

Sly Fox is at the Shubert Theatre, 265 Tremont Street in the Theater District, February 20 through March 7. Tickets, at $21 to $88, are available at the Shubert box office or through Telecharge at (800) 447-7400.

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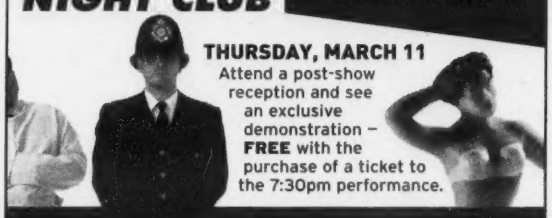

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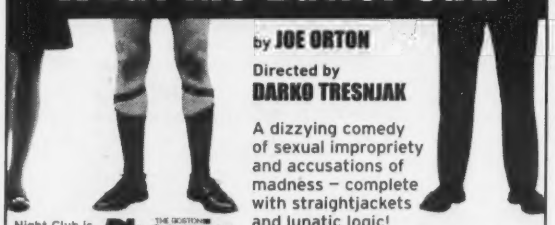

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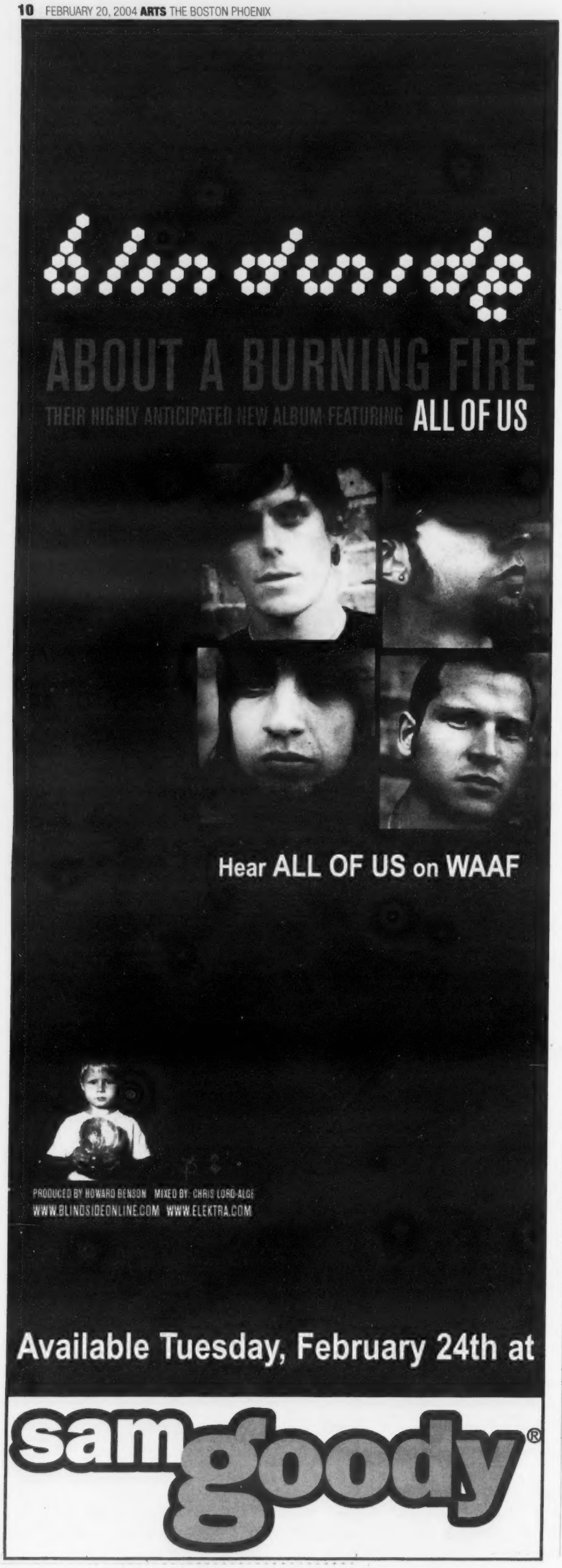
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■ **AFRICAN AMERICAN LIVING HISTORY MUSEUM.** MIT Black Theater Guild and the Music and Theater Arts Section present "vignettes from the lives of African-American scientists and engineers, both celebrated and marginalized." At the Sala de Puerto Rico, second floor of the Stratton Student Center, 84 Massachusetts Avenue, Cambridge (617-253-4720), February 26. Curtain is at 6 p.m. Free and open to the public.

■ **LA BÊTE.** Clay Hopper directs this Boston University School of Theater Arts production of David Hirson's audacious 1991 work, written in couplets (!), which centers on a 16th-century French acting troupe led by a figure reminiscent of Molière who is forced by his patron to allow a crass street clown to join the company. High art dukes it out with low in a world not unlike ours. At the Theatre-Lab@855, 855 Commonwealth Avenue, Boston (617-353-3390), February 25 through 29. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 4 and 8 p.m. on Friday, at 8 p.m. on Saturday, and at 7 p.m. on Sunday. Free and open to the public.

■ **BETWEEN TWO WORLDS/THE DYBBUK.** The Jewish Theatre of New England hosts Tears of Joy Theatre, from Portland, Oregon, and its production of S. Ansky's classic Yiddish tale set in Poland at the end of the 19th century about "two ill-fated lovers and the sacred struggle between earthly desire and the greater longings of the spirit." At the Leventhal-Sidman Jewish Community Center, 333 Nahanton Street, Newton (617-965-5226), February 28 and 29. Curtain is at 8 p.m. on Saturday and at 2 p.m. on Sunday. Tix $26, $24 for JCC members; $12 for youth, $10 for JCC youth; $2 discount for seniors. (Liza Weisstuch's preview is in the "Theater" column in "8 Days a Week.")

■ **BLUE HAIR TROUPE.** A return of the troupe led by Andrew Diskes that performs a nursing-home-set musical revue dealing with all things senior. Musical direction is by Penny MacCallum. At Tremont Theatre, 276 Tremont Street, Boston (866-443-2248), February 27 through March 28. Curtain is at 2 p.m. on Wednesday, at 3 and 8 p.m. on Saturday, and at 3 p.m. on Sunday; special opening-day performance at 2:30 p.m. on Friday February 27. Tix $32; free for men and women in the Armed Forces, Veterans of Foreign Wars, firefighters, police, nurses, EMTs, social workers, and teachers in the public-school system February 27 through 29.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti–performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Go experience it. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 7 on Friday, at 4, 7, and 10 p.m. on Saturday, and at 2 and 5 p.m. on Sunday; for Valentine's weekend, Blue Man is adding a 10 p.m. performance on Friday and an 8 p.m. performance on Sunday. Tix $43 to $53; $21.75 obstructed-view seating, available at the box office and Bostix day of performance.

■ **BOSTON MARRIAGE.** Charles Towers is at the helm of David Mamet's arch 1999 play about a long-time Victorian lesbian couple whose arrangement is complicated by a younger woman, an emerald necklace, and "a tangle of family ties." Judith Lightfoot Clarke and Canadian actress Seana McKenna (the adult Scout of the Huntington Theatre Company's memorable *To Kill a Mockingbird*) are joined by Boston actress Helen McElwain. At Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (978-454-3926), through March 7. Curtain is at 8 p.m. Wednesday through Friday, at 4:30 and 8:30 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $23 to $39; 25 percent off at the box office, day of performance, one hour prior to curtain.

■ **CONSPIRACY OF MEMORY.** Nancy Curran Willis directs the professional debut of local playwright Steven Bogart's drama, which was developed by Boston Theatre Works in its *BTW Unbound* festival. The work centered on a 79-year-old Holocaust survivor in the first stages of Alzheimer's disease, which brings long-suppressed memories to the surface. At the same time that he recognizes a former Nazi, he also rediscovers his own complicity in the terrible times of the camps. Bogart's materials are potent, but he crams more issues into the play than a two-hour work can accommodate, and he seems bent on condemning the play's Jewish characters while allowing the former Nazi to escape scrutiny. Presented by Boston Theatre Works in association with Boston Playwrights' Theatre, at Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-939-9939), through February 22. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $25; $20 for seniors and students.

■ **DON'T YOU WANT TO BE FREE?** Up You Mighty Race Performing Arts Company hits the road for a Boston Public Library tour of Harlem Renaissance giant Langston Hughes's 1936 theater piece, in celebration of Black History Month. Akiba Abaka directs the work, which "chronicles the Black experience from slavery to the present using poetry, dance, gospel, and the blues." Here's the remaining schedule. Thursday February 19 at 6 p.m.: Parker Hill Branch Library. Saturday February 21 at 2 p.m.: Hyde Park Branch Library. Tuesday February 24 at 6 p.m.: Mattapan Branch Library. Thursday February 26 at 6 p.m.: Codman Square Branch Library. Saturday February 28, at 12:30 p.m.: Dudley Branch Library. Sunday February 29 at 6:30 p.m.: AAMARP Gallery. Monday March 1 at 6:30 p.m.: Connolly Branch Library. Free and open to the public. Call (617) 427-9417 for more information.

■ **A FESTIVAL OF PUPPET MUSICALES.** Puppet Showplace Theatre's Puppets at Night, which presents puppet productions for adults, unveils this trio of puppet-opera entertainments suitable for grown-ups and children eight and older. ***La Pulcina Piccola* or *Love's Fowl*** is a through-sung, Italian opera-style retelling of the "true complete story of Chicken Little," with libretto by Susan J. Vitucci and music by *Dreamgirls* composer Henry Krieger. The *New Yorker* called it "splendidly funny." ***Backstage Carmen*** is a "one-woman comic tour-de-force" written and performed by Julie Goell, who sings all the major arias from Bizet's opera while playing all the "roles," including the singer, the cleaning lady, the producer, the audience, and the parking attendant. And ***Sing a Song of Sixpence*** is a "slyly witty" expanded version of the classic nursery rhyme of the same name, built on a 1925 score by Arthur A. Penn that creator Liz Joyce brought at a rummage sale for a dime and has set for puppets and pianist Steven Widerman. At Longy School of Music in Recital Room N1 and Pickman Concert Hall, 27 and 33 Garden Street, Cambridge (617-731-6400), through February 21. Curtain for *La Pulcina Piccola* is at 8:30 p.m. Thursday through Saturday. Tix $20; $17 for PST members, students, and low-income persons. Curtain for *Backstage Carmen* is at 4:30 p.m. Thursday through Saturday. Tix $20; $17 for PST members, students, and low-income persons. Curtain for *Sing a Song of Sixpence* is at 7 p.m. Thursday through Saturday. Tix $12; $9 for PST members, students, and low-income persons.

■ **FLANAGAN'S WAKE.** This audience-interactive "wake" for the title citizen of the fictional town of Grapplin in County Sligo has been running in Chicago since 1994. Now the funeral marches to Boston, complete with funny stories of the dearly departed and a reading of the will. At Jimmy Tingle's Off Broadway, 255 Elm Street, Davis Square, Somerville (617-591-1616), indefinitely. Curtain is at 7:30 p.m. Thursday through Saturday and at 3 p.m. on Sunday, with a "pre-show" beginning a half-hour earlier. Tix $27.50.

■ **THE GIGOLO CONFESSIONS OF BAILE BRÉAG.** Súgán Theatre Company presents the world premiere of the third play in Irish-born, Boston-based dramatist Ronan Noone's *Baile* trilogy, which also includes *The Lepers of Baile Baiste* and *The Blowin of Baile Gall*. In this more ambitious but difficult effort, Noone plays with time and memory to assemble a puzzle of a play that tells a tale of sex and death, now piercing, now cliché'd, in the Irish hamlet of the title, which means "town of lies." One-time gigolo entrepreneur Paddy and his long-time love Rosie are the lyrical play's dueling recriminators and confessors, though the ghost of a young man named William, who was done wrong by both and ended badly, wafts in and out, along with several other haunting figures. Carmel O'Reilly's production is elliptical and well acted by Billy Meleady, Judith McIntyre, and Miguel Cervantes. But some of the materials from which the gifted Noone constructs his metaphorical Ireland, which is dominated by sex and religion, manage to be both lurid and trite. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through February 28. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $27 to $32.

■ **HOORAY FOR THE LADIES.** American Classics presents this salute to great American composers, songwriters, and lyricists of the female persuasion, including Amy Beach and Kay Swift. At Pickman Hall, Longy School of Music, 27 Garden Street, Cambridge (617-254-1125), February 22. Curtain is at 3 p.m. Tix $20; $15 for seniors and students.

■ **HUGHIE and A POUND ON DEMAND.** Two-time Tony winner Brian Dennehy joins the Trinity Repertory Company for this double bill of one-acts by Eugene O'Neill and Sean O'Casey. Dennehy, a Tony winner for American Drama heavyweights *Death of a Salesman* and *Long Day's Journey into Night*, plays small-time Broadway gambler "Erie" Smith in O'Neill's long one-act set in a seedy New York hotel lobby in 1928; Broadway vet Joe Grifasi appears as the hotel clerk whose ear Erie chews. Also on the bill is Irish writer O'Casey's short, rowdy comedy about a pair of inebriates trying to get a small loan at the local post office. Catherine Baker Steindler directs the bill, with Trinity Rep stalwarts William Damkoehler and Cynthia Strickland also appearing in *A Pound on Demand*. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), February 20 through March 28. Curtain is at 7 p.m. on Tuesday and Wednesday (with Wednesday 2 p.m. matinees on March 3 and 17), at 8 p.m. on Thursday and Friday (Thursday February 26 it's at 7 p.m.), at 2 p.m. (February 28 and March 13 and 27) and 8 p.m. on Saturday, and at 2 p.m. (no performance February 22) and 7 p.m. on Sunday. Tix $38 to $55.

■ **IMPROV ASYLUM ANNOUNCES THE END OF MAJOR HOSTILITIES.** Improv and sketch comedy of a topical bent. At Improv Asylum, 216 Hanover Street, Boston (617-263-6887), indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday and at 8 and 10 p.m. on Friday and Saturday. Tix $15 to $20.

■ **THE (IN)COMPLEAT WORKS OF GILBERT AND SULLIVAN.** New

England Light Opera kicks off its second season with this concert whirl through highlights from 14 G&S operettas, including favorites *Iolanthe*, *Ruddigore*, *The Mikado*, and *The Gondoliers* and such rareties as *The Grand Duke* and *Thespis*. Peter A. Carey directs a cast of 20 New England singers anchored by Boston Academy of Music/Opera Boston founder and baritone Richard Conrad; musical direction is by NELO artistic director Mark Morgan. At Boston University's Tsai Center, 685 Commonwealth Avenue, Boston (978-232-1115), February 20 and 21, and at Masconomet Regional High School, Topsfield, February 22. Curtain is at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $30 in Boston, $25 for seniors and students; $25 in Topsfield, $20 for seniors and students.

■ **INHERIT THE WIND.** Wheelock Family Theatre revives Jerome Lawrence & Robert E. Lee's 1955 courtroom drama based on the famed Scopes "Monkey Trial" of 1925, when a Tennessee schoolteacher was prosecuted for teaching evolution. The play's two showboating lawyers are based on Clarence Darrow and William Jennings Bryan. Susan Kosoff directs. James Bodge, Mark S. Cartier, Ed Peed, and Jane Staab are in the large cast. At Wheelock Family Theatre, 180 the Riverway, Boston (617-879-2300), through February 22. Curtain is at 7:30 p.m. on Friday and at 3 p.m. on Saturday and Sunday. Tix $12 to $18.

■ **JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS.** The new Stuart Street Playhouse 2nd Stage, a 199-seat cabaret in the Radisson Hotel, is inaugurated with this revival of the 1968 revue of songs both melancholy and exuberant by the Belgian-born performer and composer of the title, including "Carousel" and "If We Only Have Love." Originally conceived by Eric Blau and Mort Shuman, who supplied the English lyrics, the show ran for 1847 performances at New York's Village Gate. This production is "inspired by" the excellent Gloucester Stage Company revival of last summer and features, among its two casts, the stellar foursome of that production: Leigh Barrett, Drew Poling, Caroline DeLima, and Eric Rubbe, on Janie Howland's lonely Paris boîte of a set. That troupe alternates with a second cast that comprises Kristen Sergeant, Merle Perkins, Geoff Burns, and Kent French. Music director Todd Gordon and assistant director Nicole Jesson, of the Gloucester production, replicate Elliot Norton Award winner Scott Edmiston's staging as closely as possible. At the Stuart Street Playhouse 2nd Stage, 200 Stuart Street, Boston (800-447-7400), indefinitely. Curtain is at 7 p.m. on Tuesday, at 8 p.m. Wednesday through Friday, at 4 and 8 p.m. on Saturday, and at 2 and 5 p.m. on Sunday. Tix $42.50 to $47.50.

■ **JUNKET GLUTTONS.** Mobius Artists Group continues its residency at Charlestown Working Theater with "an evening of mostly solo works in new music and text-sound performance by Tom Plsek and David Miller." Plsek is a trombonist, Miller a performance artist. But the evening draws on influences as diverse as John Cage, Henry David Thoreau, and a Japanese monastery garden. At Charlestown Working Theater, 422 Bunker Hill Street, Charlestown (617-542-7416 or 617-242-3285), February 21 and 27. Curtain is at 8 p.m. Tix $15; $10 for seniors, students, and Friends of Mobius.

■ **THE LAST FIVE YEARS.** SpeakEasy Stage Company presents the Boston premiere of an intriguingly structured new musical by Jason Robert Brown, a 1999 Tony winner for *Parade*. Elliot Norton Award winner Eric Engel directs the Drama Desk Award–winning two-character chronicle of a failed marriage in which the husband, a rising-star writer, tells his tale from start to finish while the wife, a struggling actress, recounts it from finish to start. Brown is better at telling stories in song and at writing lyrics that capture contemporary vernacular and an up-to-the-minute world-view than he is at composing memorable tunes. But moving in two directions he creates a universal catalogue of sweetness, pain, exhilaration, and despair. And the production fields two attractive and sympathetic performers in the vocally skilled Becca Ayers and the charming Tally Sessions. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through February 28. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 and 7 p.m. on Sunday. Tix $30; $25 for seniors and students; $15 student rush, one hour before curtain.

■ **THE MERRY WIVES OF WINDSOR.** Kevin Moriarty is at the helm of a deliciously over-the-top production of Shakespeare's only Elizabethan-England-set comedy, which is removed here to a modern apartment building called the Windsor, where aging playboy Falstaff and his gang from the Garter live above the more conservative Fords and Pages. This is second-best Bard, and Moriarty definitely has his way with it, cutting whole scenes, major characters, and arcane comedy. The concept is clever, though, and the cast led by Fred Sullivan Jr.'s delicately lascivious, showboating Falstaff is energetic. Beowulf Boritt's three-tier cutaway brick set looks ready to move into. And amusingly choreographed contemporary pop numbers, including a Windsor-centric rendition of Afroman's "Because I Got High," add to the anarchic merriment. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through March 7. Curtain is at 7 p.m. on Tuesday and Wednesday (no performance February 25), at 8 p.m. on Thursday and Friday, at 2 p.m. (February 21 and March 6 only) and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $40 to $48; discounts for seniors and the disabled.

■ **A MIDSUMMER NIGHT'S DREAM.** Celebrated choreographer and director Martha Clarke takes on her first Shakespeare play in the Bard's comedy of feuding fairies, mix-and-match lovers, and thespian homespuns. The production combines the Goya-driven visions of the Polish critic Jan Kott with the aerial choreography of Clarke's own *The Garden of Earthly Delights* and the Freudian foment of her *Vienna: Lusthaus*, from the 1980s. The result is a darkly arresting, subterranean *Dream* in which æthereal dancer fairies, buoyed by wires, leap, float, and somersault through air to land in the ash of Robert Israel's somber, wide-open set. Presented by American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-8300), through February 28. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $35 to $69; discounts for seniors, students, and subscribers; $12 for students, day of performance.

■ **NUGU 3 & 4.** Mobius Artists Group's Marjorie Morgan, a "movement and sound hyperactivist," and Tom Plsek, "trombone explorer," continue their collaboration of last fall's Gu series, which the *Globe* named among its Top 10 dance events of 2003. The piece's title and process come from the I Ching. At Charlestown Working Theater, 442 Bunker Hill Street, Charlestown (617-542-7416 or 617-242-3285), February 20 and 28. Curtain is at 8 p.m. Tix $15; $10 for seniors, students, and Friends of Mobius.

■ **OFF BROADWAY COMEDY FRINGE.** "An alternative comedy-variety series featuring stand-up, short films, and musical guests, hosted by Kim Davis." At Jimmy Tingle's Off Broadway, 255 Elm Street, Davis Square, Somerville (617-591-1616), indefinitely. Program is from 9 to 10:30 p.m. on Monday. Tix $7; $3.50 for students with ID.

■ **THE OTHER SHORE.** Elaine vaan Hogue is at the helm of this Boston University School of Theater Arts production of Chinese Nobel laureate Gao Xingjian's "theatrical journey into a fundamental tragedy of life — that an individual will never be able to acquire the ultimate truth, which is known as God or the other shore." In other words, enlightenment. At Studio 210 above the Boston University Theatre, 264 Huntington Avenue, Boston (617-266-0800), through February 21. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, and at 2 and 8 p.m. on Saturday. Tix $10; $8 for BU alumni; $5 for seniors, students, and Huntington Theatre Company subscribers.

■ **POETRY OFF BROADWAY.** Following the success of *Def Poetry Jam* on HBO and Broadway, Jimmy Tingle's Off Broadway gets into the act, presenting a winter series of spoken-word performances by the Off Broadway Poetry ensemble. "See poets perform their own work about Harleys, hockey, hardware stores, high-school cafeteria fights — and those are just the women. See a bunch of butch bards who can hold their own — birdmen, battlers, boygods, B-movie directors, and brash old men." All in a two-hour show that promises "no dead air, no dead ideas, no dead poets." Michael Brown directs. At Jimmy Tingle's Off Broadway, 255 Elm Street, Davis Square, Somerville (617-591-1616), through April 4. Curtain is at 7 p.m. on Sunday. Tix $10.

■ **ROMEO AND JULIET.** Lenox-based Shakespeare & Company tours with a 90-minute, "Bare Bard"–style production of Shakespeare's precursor to *West Side Story*; focus of the seven-actor production is on the text, however abbreviated. Kevin Coleman, head of S&C's Education Program, directs. Public performances are at the Strand Theatre, Dorchester, February 25; at Cape Cod Community College, West Barnstable, February 27; at Shakespeare & Company's Founders' Theatre, Lenox, March 4 and 5 and April 2 and 5; at North Shore Music Theatre, Beverly, March 15 through 19; and at Symphony Hall, Springfield, March 23. Tix $8; call (413) 637-1199 extension 123.

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 5 and 8 p.m. on Tuesday, at 8 p.m. Wednesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **SLY FOX.** Film stars Richard Dreyfuss and Eric Stoltz appear in this Broadway-bound reprise of *M.A.S.H.* creator Larry Gelbart's merciless rewrite of Ben Jonson's *Volpone*. At the Shubert Theatre, 265 Tremont Street, Boston (800-447-7400), February 20 through March 7. Curtain is at 8 p.m. Tuesday through Friday (February 26 it's at 7 p.m.), at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $21 to $88. (Sally Cragin's preview is on page 8.)

■ **THE SPITFIRE GRILL.** Lyric Stage Company of Boston honcho Spiro Veloudos is at the helm of the area premiere of the 2001 Off Broadway musical by James Valcq and Fred Alley based on the 1996 Lee David Zlotoff film of the same name. At the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), through March 13. Curtain is at 2 p.m. (March 10 only) and 7:30 p.m. on Wednesday, at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $22 to $43; $10 student rush, half-hour prior to curtain. (Carolyn Clay's review is on page 6.)

■ **THE THEATER OFFENSIVE'S CLIMACTS — A BACCHANALIAN CARNAVAL GALA.** The Theater Offensive, New England's premier presenter of gay, lesbian, bisexual, and transgender theater, celebrates its 15th anniversary with this "party extraordinaire" featuring "kick-ass martinis by BuzzBoston, fantastic food, delirious dancing, and exotic entertainment in a dazzling Party By Design environment." Promising to be on hand are honorees Paula Vogel, the Pulitzer-winning playwright, and outré playwright and *Die, Mommie, Die!* star Charles Busch. At the Cyclorama, Boston Center for the Arts, 539 Tremont Street, Boston (617-621-6090), February 21, from 7 p.m. Tix $125 and up.

■ **THEY NAMED US MARY.** Another Country Productions presents the Boston premiere of Lyralen Kaye's play. Influenced by *Angels in America* and Irish theatrical tradition, it's about "five Catholic sisters all named Mary as they confront the death of their father." Holly Newman directs. At the Devanaughn Theatre in the Piano Factory, 791 Tremont Street, Boston (617-939-4846), through February 28. Curtain is at 8 p.m. Thursday through Saturday and at 3 p.m. on Sunday. Tix $20 for reserved seating; $15 for general admission; $12 for students.

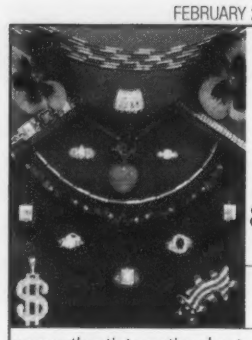
■ **THE THREEPENNY OPERA.** New Rep artistic director Rick Lombardo helms this tough if somewhat forced revival of Bertolt Brecht and Kurt Weill's famous 1928 satire of ruthless capitalism and bourgeois romance based on John Gay's 1728 *The Beggar's Opera*. Lombardo utilizes a translation by Robert MacDonald and lyrics by Jeremy Sams unveiled at London's Donmar Warehouse in 1994 that are considerably blunter and hastier than those of the standard Marc Blitzstein adaptation popular since the 1950s. And he fields a cast that boasts many recidivists from last season's potent chamber *Sweeney Todd*: Leigh Barrett is a mournful, deadly Pirate Jenny; Nancy E. Carroll, swaying on liquor-loosened pinions, a fine Mrs. Peachum; and *Sweeney Todd* star Todd Alan Johnson, once he hits his stride in act two, a chilling, operatic Macheath. The production is set in an abandoned theater where the poor, awaiting both some horror heralded by roaring helicopters and the coronation of the current Prince of Wales as William V, put on a sordid sort of clown show that is *Threepenny Opera*. Sometimes the overlay gets in the way. Still, it's a far cry from Bobby Darin crooning about the shark's pearly whites. Presented by New Repertory Theatre, 54 Lincoln Street, Newton Highlands (617-332-1646), through February 22. Curtain is at 8 p.m. on Thursday and Friday, at 4:30 and 8:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $27 to $42, with discounts for seniors and students.

■ **TYCHO & KEPLER.** Industrial Theatre presents the premiere of this collectively created theater piece that "examines the complex relationship between two Renaissance astronomers working at the watershed of modern science." At Harvard University's Leverett Old Library Theatre, on Mill Street between Plympton and DeWolfe Streets, Cambridge (617-257-7480), through February 21. Curtain is at 8 p.m. Thursday through Saturday. Tix $15; $8 for seniors, students, and friends of Industrial Theatre.

■ **THE UNEMPLOYABLE LIVIA PEACOCK.** Rick Park directs this T&A Theatre production of Nancy Pearson's show, in which she also stars. It's about a woman who takes early retirement from teaching kindergarten and doesn't know what to do next. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through February 28. Curtain is at 8 p.m. on Thursday and Friday, at 4 and 8 p.m. on Saturday, and at 3 and 7 p.m. on Sunday. Tix $20.

■ **THE VAGINA MONOLOGUES. MIT** joins the world-wide V-Day campaign for the third year, offering benefit performances of Eve Ensler's theatrical rallying cry for female sexuality. All money raised (not just from tickets but on T-shirts and chocolate vagina pops) is donated directly to organizations that work to end rape, battery, female genital mutilation, and sexual slavery. At MIT's Room 10-250, 77 Massachusetts Avenue, Cambridge (617-225-6227 or 617-225-1705), through February 21. Curtain is at 7 p.m. Tix $12; $8 for students, available in Lobby 10 of MIT or, with a $1 surcharge, on the Web at v-day.mit.edu. **Northeastern University** also joins the V-Day campaign to end violence against women with this fifth annual production of Ensler's play, sponsored by the Department of Theatre and the Center for the Arts. At Blackman Auditorium on the NU campus, 360 Huntington Avenue, Boston (617-373-2245), February 23 and 24. Curtain is at 8 p.m. on Monday and at 6 p.m. on Tuesday. Tix $12, to benefit Casa Myrna Vazquez Inc. and Jane Doe Inc. (the Massachusetts Coalition Against Sexual Assault and Domestic Violence.

■ **WAIT UNTIL DARK.** Kent Paul directs Frederick Knott's 1966 thriller, which became a 1967 film starring Audrey Hepburn as a blind woman whose home is invaded by three criminals looking for a doll full of dope. Zimbabwe-born, English-bred Victoria Arbiter plays the role (which was originated by Lee Remick) in this revival. At Stoneham Theatre, 395 Main Street, Stoneham (781-279-2200), February 26 through March 14. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $32; $27 for seniors; $16 for students with ID.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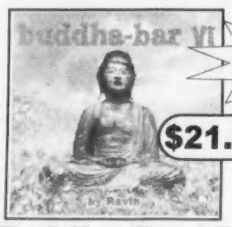
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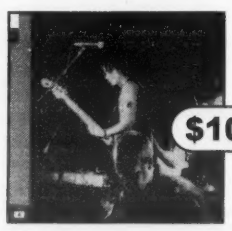
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dance

SLY FEMINISTS: *the Monkeyhouse women lure the spectator on while simultaneously thwarting and mocking the voyeuristic transaction.*

Hearts adroop

Monkeyhouse at the CMAC

BY MARCIA B. SIEGEL

At no particular point during the intermission of Monkeyhouse's performance at the Cambridge Multicultural Arts Center last Friday, a shower of paper hearts floated down from the balcony. No one paid any attention except one audience member, who scooped them all up and crushed them tenderly in her hand.

It was Valentine's weekend, and Monkeyhouse was celebrating the annual love fest — in its own way, of course. Thoughts of amorous adventures seemed to render the zany trio more subdued than usual, but the show had all their usual trademarks and paraphernalia. The seven short dances and surrounding texts and costumes were a collaborative effort spearheaded by the group's ringleader, Karen Krolak, with Amelia O'Dowd and Nicole Harris, and guest artist Catherine Beull.

Swathed in fabric, hats, and low-wattage lighting, they don't immediately distinguish themselves as individuals, but they have developed a company style, if you can call the air of studied aimlessness a style. They seem determined to prevent us from reading their work literally, so most of their pieces have made-up or even unpronounceable titles, and the lyrics to accompanying songs drift from sense to spaciness. "I creep towards the exit, it seeps into me," goes one threnody.

Two white bundles of gauze were in place as the audience entered the space. You could figure out that these would turn out to be people in *Hozh'q*, the first piece on the program. But the bundles remained amorphous shapes until two mismatched arms poked out and twined together. I sank into a drowsy state. I didn't expect anything to happen. There were words I didn't make much sense of. A woman in a black ballet skirt and strapless metallic top stood over the bundles. At some point there seemed to be three arms, and then two of them were knitting on a long woollen thing. By the time it was over, another woman in a ballet skirt, white this time, had somehow freed herself from the bundles, but I didn't know any more than I did at the beginning.

I suspect the diffidence, the underplaying, the blurring of what's in plain sight is Monkeyhouse's way of counteracting some more mundane tendencies. Besides the exceptional weirdness of their homemade costumes, they seem to have other skills in the housewifely tradition. Out in the lobby, there was a sale of striped woollen caps they've knitted while on tour. Their promotional materials are lovingly crafted, they like to have brunch with audience members, and I bet they're good cooks.

After *Hozh'q*, the rest of the program was more palpable, but crucial linkages were still obscured or skimmed over. In *Idolum/Invisible to the Eyes*, Krolak did mock-seductive gestures wearing a floppy black hat and a piece of rust-colored tulle that was fastened around her chest and back and tacked together down the sides. When she moved, you saw tantalizing patches of skin, but nothing you shouldn't have seen.

The Monkeyhouse women are sly feminists, luring the spectator on but simultaneously thwarting and mocking the voyeuristic transaction. In *Clinquant*, Amelia O'Dowd tells a story of a love affair gone wrong while wearing an extraordinary costume made of 35 men's shirts. "Bedclothes," I thought, as she rolled and writhed in the rumpled, shapeless garment. On top, she had what turned out to be another shirt, this one fastened around her so that expanses of midriff were revealed as she got deeper into the messy romance.

Toward the end of the performance, the message got a little less muffled. In *Ramfeezled*, O'Dowd tried to follow an instructor on tape telling her how to get a man. As soon as she cranked up her body language to the maximum come-hither look, the tape would admonish her against going too far. She'd slant her pelvis out alluringly, then find out she'd better retract it and appear shy.

Finally, Nicole Harris shuffled out for her own piece, *Chorophobia*. For a while, she slumped in a chair. Then she put on a pair of tap shoes and reluctantly started a fast obbligato to a song I couldn't get the drift of. She looked down all the time, and her short hair fell over her face. From a quiet start, she tapped louder and more forcefully, working up a mood. Then in one motion, she flung a last angry wallop of taps into the floor and slammed out of the space. ■

Terrible beauty

Barbara Gallucci's Levittown, plus work at BU, Yezerski, and Naga

BY CHRISTOPHER MILLIS

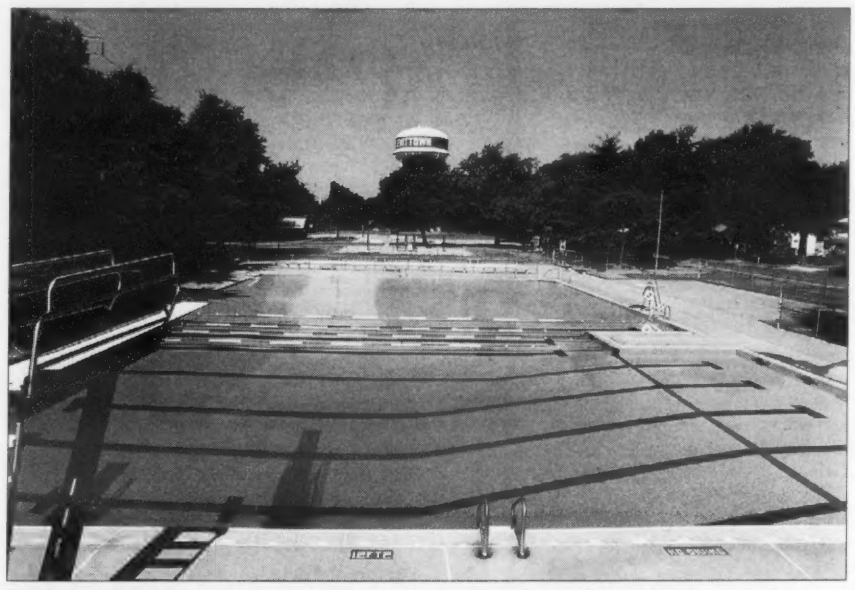
A few months ago, I was talking to a group of students in one of our local art departments when a question came from an audience member. How did I know what to say in a review? I begin by trying to pay attention to two events, I explained, starting with my own response to a work — just what is it? The next phase involves piecing together how much the artist had to do with making that response. Wrong answer, apparently. So I guess that means you just dis what you don't like, the young scholar interpreted.

In fact, one of the toughest things about responding to somebody's art (professionally) is recognizing how little one's own taste matters, or ought to matter. Personal predilections be damned; what matters is quality. Michelangelo's tomb to the Medici offends me for its bombast and its indelicacy, but I can't look at the Academy Slaves without imagining he's still alive. The drivel of early Mozart casts no shadow on my hearing of *Die Zauberflöte*, and neither do Yeats's mystical poems spoil his lyrical verse for me.

My problem with some wonderful exhibits in Boston these days is that though they earn my respect and even my interest, my heart never skips a beat. And in the one recent instance when my pulse did flutter, looking back, I can't be sure whether to attribute the palpitation to beauty or botox.

At Gallery Kayafas, the measured, geometric, color photos of the antiseptic, hideously appointed, and otherwise painfully banal interiors of people's homes by Barbara Gallucci proved hard to take. Gallucci decided to return, on the 50th anniversary of its construction, to Levittown, New York, that prototype of suburban sprawl where countless thousands of identical homes on countless thousands of identically sized lots — themselves leveled to the flatness of a landfill and emptied of anything natural or manufactured that might indicate distinction or personality — allowed for the post-WW2 baby boom, whose offspring include the revolutions of the 1960s and the politicians currently vying for the White House.

In terms of urban design, Levittown represents the apotheosis of post-war American conformity, a place where the uniformity of people's abodes combined with their precise proximity to their neighbors to produce Joe McCarthy and *The Twilight Zone*. The chairman of the House Un-American Activities Committee and Rod Serling were obsessed, in different ways, by the same phenomenon: the secret evil of the completely familiar.



AZELLA ROAD: *in Barbara Gallucci's Levittown photo, the pool invites you in even as the surroundings make you want to run away.*

In Gallucci's photos, the familiar looks secretly evil indeed. A wall, often paneled in flimsy, corrugated wood, stands decorated with Salvation Army bric-a-brac. And it's not just any wall. I learned from Gallucci's artist statement that the wall that's transfixed her was the one designed to hold the built-in Admiral television. Everybody's was the same. At the base of each wall, a nondescript, acrylic, wall-to-wall carpet — the industrial-strength kind, smooth as a soldier's buzz cut — fits like a Tupperware lid over floors undoubtedly made of poured concrete. Even the personal artifacts that line the walls and the mantels, the family photos, the greeting cards signed "Love, Mom and Dad," read as if they'd come off an assembly line. These are barracks, not people's homes.

Yet they are people's homes, and they have been for half a century. Gallucci the artist is really a semiotician; she's a reader of cultural signs. Her photographs want to be understood not as celebrations of beauty, certainly, but as testament to how architecture drives æsthetics and how æsthetics, in turn, reflect the soul. The first inhabitants of Levittown learned well from their surroundings. They and their children went on to Korea, Vietnam, Iraq, Sudan, and Afghanistan. Gallucci's photos are deliberately, exhaustingly ugly, and they mean to be.

The only exterior shots in the exhibit are a group of no less pristine and exact color images of a Levittown community swimming pool. As with the shots of the insides of homes, no humans occupy the space; what's different here is there's no evidence of people either. The water lies flat and rippleless and blue under a cloudless sky and a blinding sun. And whereas the living rooms feel congested to the point of claustrophobia, the pools deliver a vast forlornness, an inverse appeal, the promise of a sensual experience that at the same time gets taken away. In its warmth and clarity and emptiness, the pool invites you in, even as the surroundings — a stingy spray of trees, outnumbered by phone polls, beyond which lies a wasteland of pavement as a water tower with the word "Levittown" looms nearby — make you want to run away.

Another important photography exhibit, a must-see for anyone interested in the history of the genre, Boston University's "California Dreamin': Camera Clubs and the Pictorial Photography Tradition," presents estimable difficulties of an entirely different kind. The early decades of photography, roughly from the 1890s to the 1930s, were marked by the new medium's effort to establish itself as an art form as legitimate as painting and sculpture. Pictorialism refers both to a photographic style — soft focus and muted tones applied to landscapes and still lifes, manipulated developing techniques, and often highly stylized, narrative-rich portraiture — as well as to the æsthetic mission of securing photography's place as a recognized vehicle of artistic expression. The Pictorialists made landscapes look like watercolors and portraits look like statues.

"California Dreamin' " sets out to challenge the narrow view we've inherited about the Pictorialists as the holdouts against modernity by showing us that with their emphasis on sharp focus, unembellished developing techniques, urban and industrial subjects, and candid portraiture, the great champions of modern photography — significantly Alfred Stieglitz and Edward Weston — had their roots in the very Pictorialism they later renounced. Unfortunately, that doesn't make their work of that period compelling to look at. Take Weston's 1916 photo of the seminal dancer and choreographer Ted Shawn. The blurry, languid, and, for all his muscles, oddly androgynous Shawn is idealized to the point of caricature; the emotional charge of the image has been obliterated by the self-consciousness of the staged pose and the feathery technique. Would that Weston had caught him dancing.

The exhibit fares best when it introduces us to those Pictorialists whose largely unknown images begin to break from the tradition. Arnold Genthe's portrait of the poet Nora May French transcends Pictorialist conventions — and not only for the piercing eyes, unkempt hair, and unusual beauty of his subject. Genthe's photo indulges in both softness and sharpness; French's face, with its chiseled nose and sharp lips, appears to rise from the distance of her shadowy blouse. Karl Struss's sharply defined 1920 *Portrait of George O'Brien* makes you want to take a magnifying glass to O'Brien's face — not, as with Weston's Shawn, because you can't see it but because it appears to have so much to say. Similarly engaging is Anne Brigman's 1915 portrait of her husband, Captain Brigman, who appears to be toasting the camera with a look of daring bemusement, as if he knew better than to let a photograph keep him from his drink.

NORA MAY FRENCH: *Arnold Genthe's portrait transcends Pictorialist conventions, indulging in both softness and sharpness.*

The weirdly stunning color photographs of birds at feeders by Neeta Madahar at Howard Yezerski Gallery also deserve attention. Madahar waits until a blue jay or cardinal or catbird lights on one of her back-yard feeders and then shoots it with an intense, split-second flash. The result is that nothing looks quite real — the shadows are too sharp, the colors are unfamiliar, the animals themselves teeter on the verge of perceiving they've been trapped. I was taken aback by Madahar's images, and I'm still not sure whether what's at issue here is her artistry or her technique. In the main gallery, Morgan Bulkeley's colorful bas reliefs, paintings, and wood sculptures of naively rendered birds and human figures run amok — think Hieronymus Bosch meets Roger Tory Peterson — read like riotous, dangerous cartoons.

A more subdued exhibit down the street at Gallery Naga includes fine new works by Robert Siegelman and Bryan McFarlane. Siegelman rips into expanses of wood with power tools and then inks the surface. The resulting woodcuts pack the energy of a seismic event. In the inner gallery, Bryan McFarlane's comparatively quiet and gentle abstract oil paintings — they look like eggs falling through space — deliver the soothing effect of a water fountain, muted, bubbling, relaxed. ■

"Ranch '50: Photographs by Barbara Gallucci"

At Gallery Kayafas, 450 Harrison Avenue in Boston, through February 28.

"California Dreamin': Camera Clubs and the Pictorial Photography Tradition"

At the Boston University Art Gallery, 855 Commonwealth Avenue in Boston, through March 28.

"Morgan Bulkeley: New Work" and "Neeta Madahar: Sustenance"

At Howard Yezerski Gallery, 14 Newbury Street in Boston, through March 9.

"Robert Siegelman: New Woodcuts" and "Bryan MacFarlane: Egg Series"

At Gallery Naga, 67 Newbury Street in Boston, through February 28.

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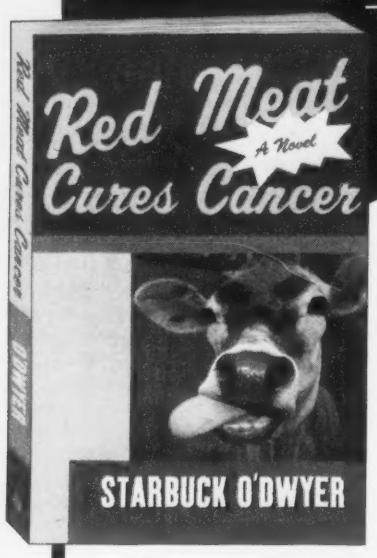

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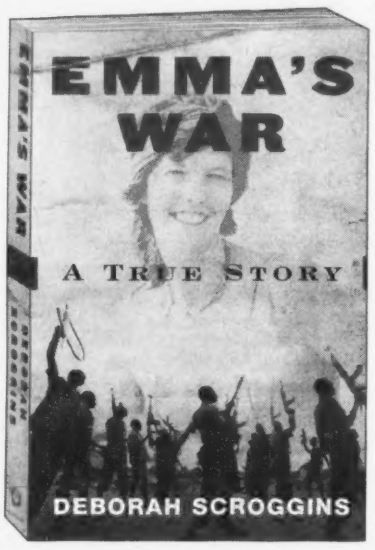

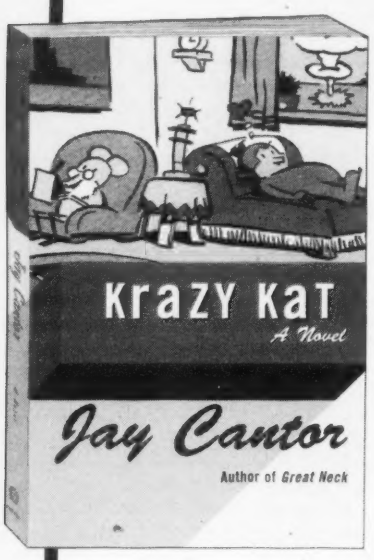

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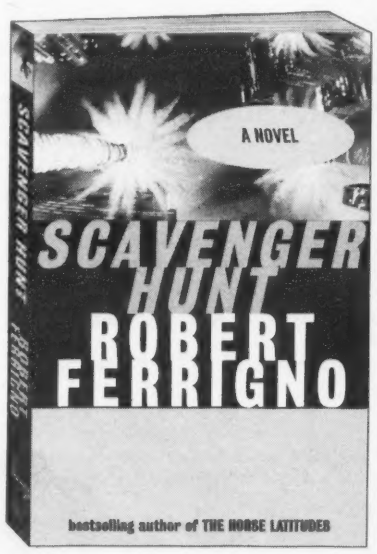

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Getting it right

John Boorman's excellent *Adventures*

BY WILLIAM CORBETT

John Boorman, the British movie director best known in this country for *Deliverance*, is a good writer. Not a good writer for a movie director, but a good writer, period. Boorman has written or contributed to most of the scripts of his movies, he co-edits Faber and Faber's *Projections* magazine and books, and he has published journals chronicling the arduous, often hilarious hither and thither of a director trying to get any one of several projects into production. *The Emerald Forest*, which was published in England under the ravishing title *Money into Light*, is worth looking up and reading as a companion piece to the humane, discreet, and satisfying *Adventures of a Suburban Boy*.

Adventures of a Suburban Boy
By John Boorman, Faber and Faber, 320 pages, $27.

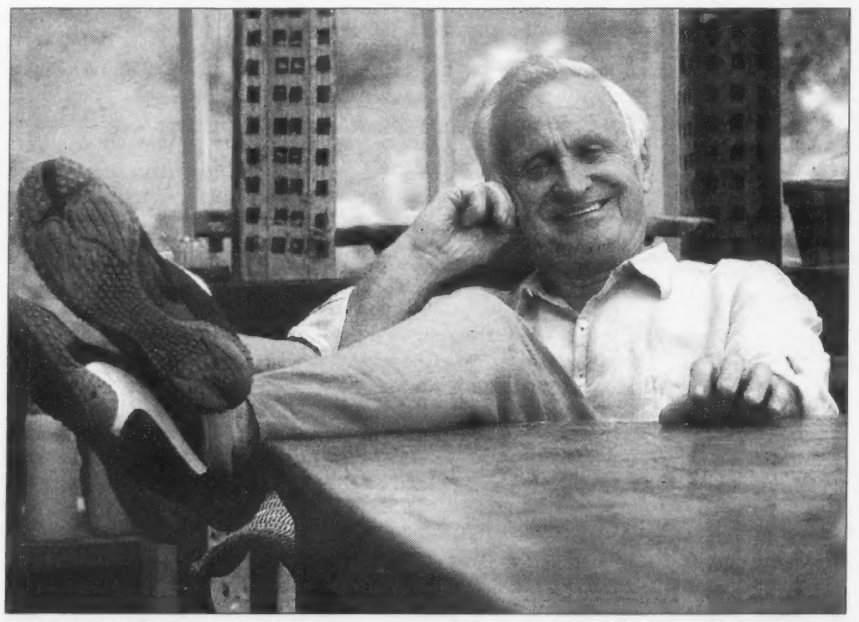
As a director for more than 45 years, Boorman has followed his nose. His four best movies — the great noir *Point Blank* (1967); *Deliverance* (1972); the best version of the King Arthur legend to date, *Excalibur* (1981); and the autobiographical *Hope and Glory* (1987) — seem to have little in common. Boorman wrote *Adventures of a Suburban Boy* in part to make known to himself what of him is in his movies. He believes that "The power of film lies in its links to the unconscious, its closeness to the condition of dreaming." Although his book does much else, it charts these links.

They are, as we might expect, many and various — grand, like the love triangle that defined his mother's married life, and seemingly minor but crucial, like the fitful night he slept in a tent beside the Thames (rivers are sacred to him and flow through his movies) as a boy. "That experience," he writes, "so profound, sent me on a quest for images, through cinema, to try to recapture what I knew that day. And occasionally, in the course of my life, I did."

A wonderful aspect of this book is that the mysteries of Boorman's creative life are not solved but rather described, so that you connect your own moviegoing experience with them. After reading *Adventures of a Suburban Boy*, you will want to see again a few of his movies, but you may also want to, as I did, see whatever's playing, to sit in the dark again enjoying the play of shadow — the thoughts Boorman puts in your mind — and the light on the screen.

If this has begun to sound impossibly high-toned, be assured that Boorman does not stint on the sort of juicy stuff anyone who takes the movies seriously loves. His portrait of Lee Marvin, whose signing up to star in *Point Blank* triggered Boorman's subsequent career, is vivid and tender. So is his portrait of director David Lean, whose phone call from Spain to a studio executive while shooting *Doctor Zhivago* improbably sped *Point Blank* on its way. A great pleasure of Boorman's book is how often the improbable intervened to direct his career. (In my limited experience with the American moviemaking world, improbability rules. It is a wonder that any movies get made at all!) A script that took the director of the Dave Clark Five movie *Catch Me If You Can* — the Beatles had appeared in two moneymakers, so why not try another British group? — through the American South of James Dickey's *Deliverance* into the Amazon rain forest of *The Emerald Forest* and full circle to the World War II of his childhood might be rejected as far-fetched. But this book's title says "adventures" and means it.

Adventures of a Suburban Boy is a personal volume, but it is not private. Boorman describes himself as shy, and though it seems almost impossible to be so and write an autobiography, that trait comes through. Toward the end of the book, he notes the death of a beloved daughter and the break-up of his marriage, but he does not pause over either event. This does not feel like withholding, because he has so well established his reticent self. What he does give, and in full, is a wealth of good stories that illuminate both his art and the wonder — what other word to use — of movies. He is a well-read man adept at quotation. Several good ones, including one of my favorites, are in the book's final pages. "The great director Sam Fuller," he writes, "was more practical with his advice: 'Spend your money on the ending and shoot it early in the schedule. If you wait until the end, the money has usually run out and you are too exhausted to get it right.' " In no other art is the practical so harnessed to the visionary. Boorman serves both beautifully. ■



A GOOD WRITER: *what Boorman gives in full is a wealth of stories that illuminate both his art and the wonder of movies.*

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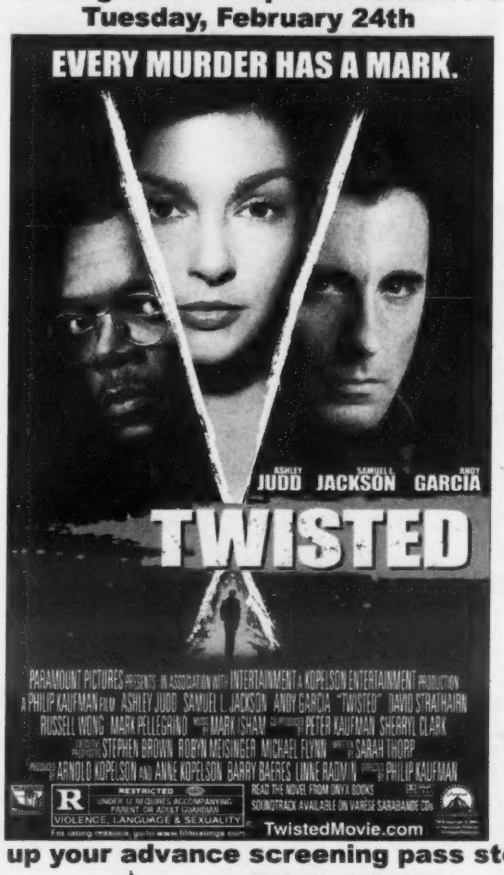
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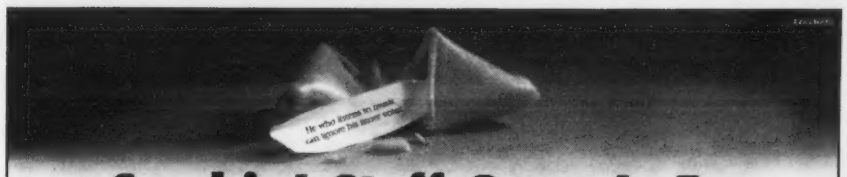

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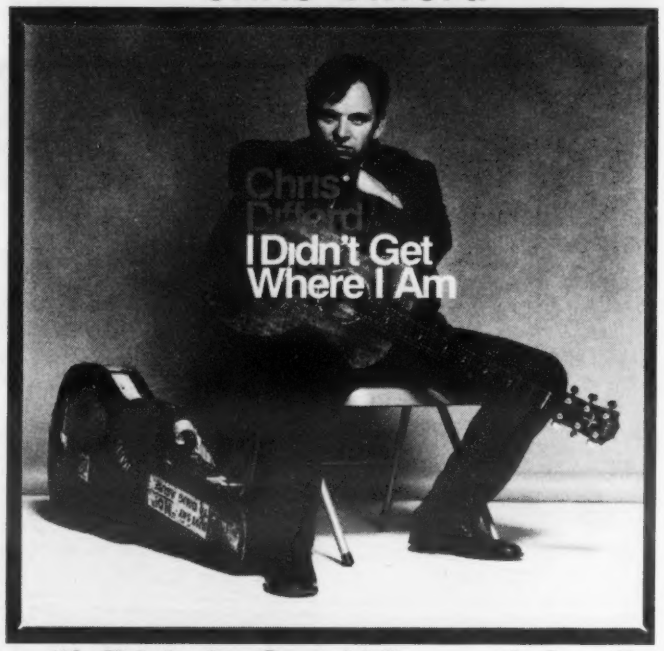

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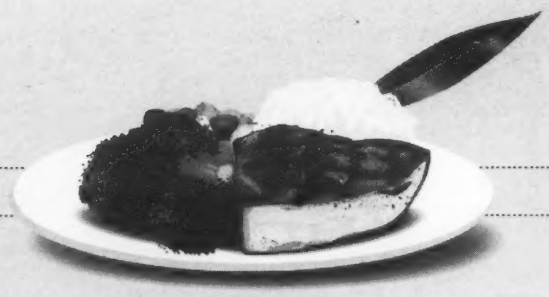

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Toby Keith and Kenny Chesney emerge from Garth's shadow

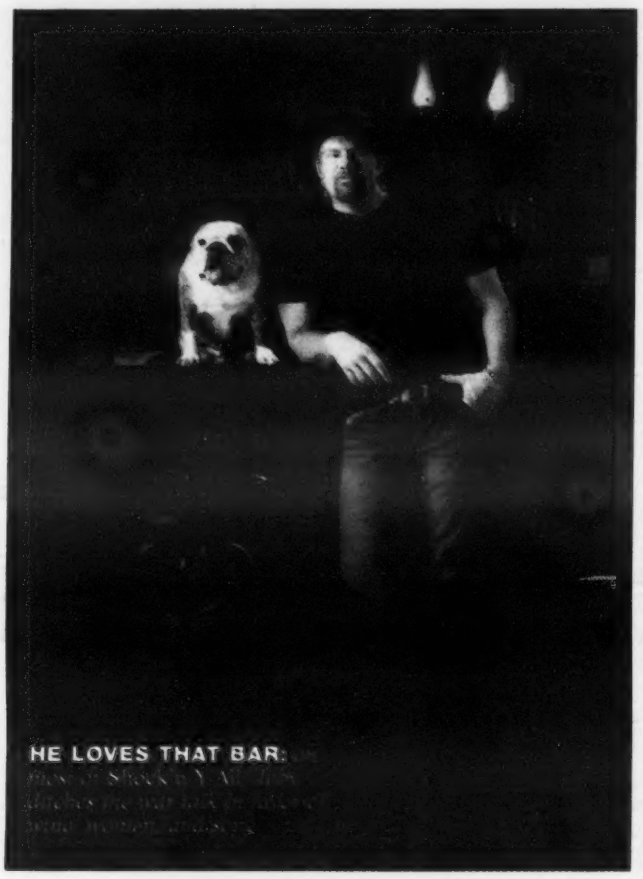
BY SEAN RICHARDSON

At the end of the 1990s, Garth Brooks saw his sales numbers fall back to earth after a historic stretch of commercial dominance. That was good news for male country singers like Alan Jackson and Tim McGraw, who soon emerged from Garth's shadow as superstars in their own right. All three of those performers remain regulars at the top of the charts, but in recent years they've been matched — and sometimes outmatched — by fellow crooners Toby Keith and Kenny Chesney, both of whom toiled away in relative obscurity while Garth was busy conquering America. Right now, they're at the top of their game: Toby's *Shock'n Y'All* (DreamWorks) debuted at #1 when it came out in November, and Kenny's *When the Sun Goes Down* (BNA) did the same when it hit stores earlier this month. Both albums rock like Garth, twang like Willie Nelson, and party like Jimmy Buffett. In other words, they're a guaranteed good time for country and pop fans alike.

Over the last few years, Toby Keith has emerged as one of the most controversial figures in country music, for two reasons: his feisty pro-war anthem "Courtesy of the Red, White and Blue" and his feud with the Dixie Chicks. But he's not all bluster, as the easygoing *Shock'n Y'All* smash "I Love This Bar" attests. Believe it or not, the tune starts off as a celebration of diversity — "We got yuppies, we got bikers" — and it gets mischievous only when Toby hints that his girlfriend plays second fiddle to his favorite watering hole. It's also more honky-tonk than pop, with a beery sing-along at the end and a playful video in which Toby dodges flying bottles at a barroom gig. (The Toby Keith party hits New England this weekend: he's playing Saturday at Mohegan Sun Arena in Connecticut and Sunday at the Cumberland County Civic Center in Portland.)

Like most of his previous hits, "I Love This Bar" was written by Toby himself. The Oklahoma City native's career got off to an auspicious start back in 1993 when his debut single "Should've Been a Cowboy" topped the country charts. On the four hit albums for Mercury that followed, he showed good pop instincts and a mushy side that might surprise fans of his current work: he once even sang a duet with Sting. Eager to reach the next level of stardom, he switched to DreamWorks for 1999's *How Do You Like Me Now?!*, on which he hit his stride with the help of producer James Stroud (Tim McGraw). All the fuss over "Courtesy of the Red, White and Blue" wasn't the only reason 2002's *Unleashed* pushed him to a new commercial plateau: on tunes like the raucous Willie Nelson duet "Beer for My Horses," Toby brought uncommon grit to mainstream country.

Shock'n Y'All has moved three million units to date, and Toby just scored another #1 country hit with "American Soldier," one of the few songs on the disc with *1)* any political implications to speak of; and *2)* a mood better suited to Sunday morning than to Saturday night. There's no sticking it to Osama, Saddam, or anyone else here — just a steel-throated tribute (one that cynics will turn off around the umpteenth time Toby belts out the word "American") to all the devoted family men and hard workers in the armed forces. Osama gets his soon enough on "The Taliban Song," a clever, funny, and profane ditty about a "middle-aged, Middle Eastern, camel-herdin' man" who longs to escape Taliban rule.



On the rest of the album, Toby ditches the war talk in favor of wine, women, and song; most of the last rocks like prime 38 Special on a hot summer night. "Whiskey Girl" kicks into overdrive with a greasy biker-bar riff worthy of the wild woman of Toby's dreams: "No Cuervo Gold margaritas/Just ain't enough good burn in tequila/She needs something with a little more edge and a little more pain." The roadhouse riot continues on "Time for Me To Ride," which wrenches itself free from a faithless lover with a swampy Hendrix-style groove. The funk blowout "Sweet" is probably the first song by a country star that includes both clavinet stabs and the word "babelicious."

The second half of *Shock'n Y'All* gets off to a lackluster start with the generic Ronnie Dunn collaboration "Don't Leave, I Think I Love You," but things brighten up from there. On "Nights I Can't Remember, Friends I'll Never Forget," Toby rounds up two old college buddies for a harmony-laden night on the town: "We drank a few cold ones, then told a few old ones/And sang another verse to the song." "The Critic" makes fun of pop-music journalists for bringing home a mere "$20,000 after taxes," even though the working stiff in "American Soldier" is pitied for not being able to pay his bills. Still, it's an engaging piano-bar blues with enough goofy one-liners to rival "The Taliban Song." On the closing "Weed with Willie," Toby ends up even more in the bag than he did with his whiskey girl and his old college buddies: "In the fetal position with drool on our chins/We broke down and smoked weed with Willie again." No "Beer for My Horses," it's nonetheless another colorful statement from the closest thing to an outlaw at the top of today's country charts.

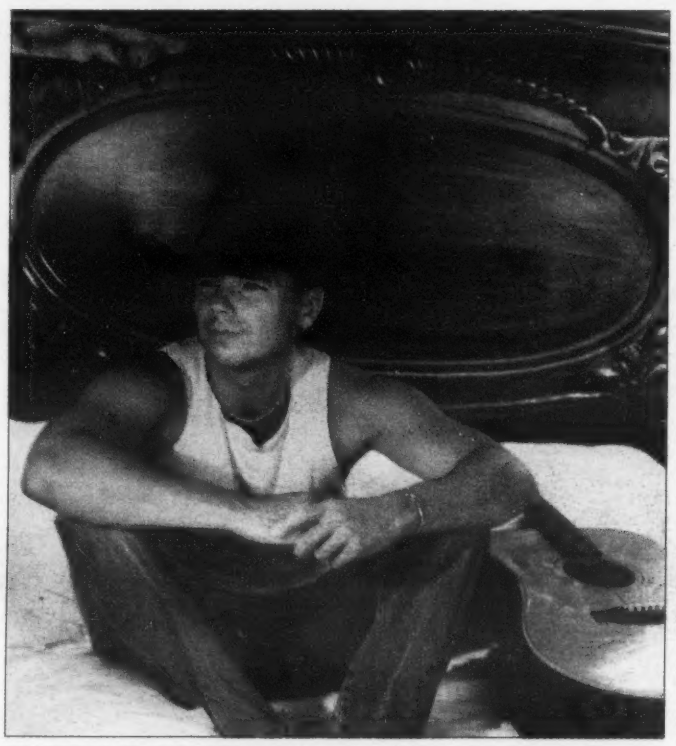
Like Toby Keith, Kenny Chesney is just now entering his second decade as a major-label act. A Knoxville native, he hung around the middle of the country charts for ages before striking platinum with his fourth album, 1997's *I Will Stand*. That effort marked his first collaboration with producer Buddy Cannon, and it also yielded his first pop-crossover hit with the piano-driven Alcoholics Anonymous testimony "That's Why I'm Here." Never as prolific a writer as Toby, Kenny gets the bulk of his material from Music Row, though he did pen two of his own greatest hits, "How Forever Feels" and "You Had Me from Hello." On 2002's *No Shoes, No Shirt, No Problems*, he took his career into the stratosphere by adopting a photogenic new persona: chiseled Jimmy Buffett for the Avril Lavigne generation.

If *Shock'n Y'All* is a great party album for bad boys, then *When the Sun Goes Down* is its good-girl counterpart. On the disc's smash lead single, "There Goes My Life," Kenny puts the beach bash on hold for a while in favor of a steel-guitar tearjerker that follows a father-daughter pair from conception to adulthood. His hearty drawl is a perfect match for the emotional tide of the chorus, and the song hits a well-orchestrated power-ballad climax when daddy's little girl leaves home at the end. "She had that Honda loaded down/With Abercrombie clothes and 15 pairs of shoes," he sings as the band prepare for the track's intimate homestretch. (Fans will want to load up on tissues when Kenny hits the road on a tour that's expected to stop by the Centrum in Worcester at the end of April.)

Kenny's "No Shoes, No Shirt, No Problems" is the "Margaritaville" of the 2000s, a woozy ode to sunstroke and alcohol poisoning set to effervescent island rhythms. "When the Sun Goes Down," the album's brand-new second single, is a sequel that one-ups the original with a double dose of pop-crossover appeal: a close approximation of the tropical guitar hook from Sugar Ray's "Fly" and a guest appearance by Kid Rock's buddy Uncle Kracker. Kracker has some fun with the title of the Kenny standard "She Thinks My Tractor's Sexy," and the two singers pass the time trading barbs on the beach until they're ready to hit the bars. Kenny's head is in the Florida Keys again on the lightweight "Outta Here," on which he calls for a road trip and sounds just a little bit too comfortable frolicking around in Music Row fluff.

But the disc manages to avoid falling into a spring-break stupor, because it turns out Kenny knows how to rock — he's something like John Mellencamp to Toby's Ronnie VanZant. One of the album's four original compositions, "I Go Back," is a loving survey of his favorite pop songs that ranks as the most visceral and poignant tune here. The memories come fast and furious: "Jack and Diane" is a high-school crush, "Rock 'n Me" is a college party, "Only the Good Die Young" is an old friend. "Keg in the Closet" goes back to the Mellencamp well for the disc's hottest riff, and the track's liner notes salute Kenny's beloved fraternity, Lambda Chi Alpha (other significant contribution to pop music: John Tesh). Not that you have to be a frat brother yourself to chuckle at the song's opening line: "We had a dog named Bocephus living in the front yard."

The remaining two Kenny originals on *When the Sun Goes Down* bring things to a mellow close as they reaffirm his status as an incisive writer. "The Woman with You" pays romantic tribute to strong women who give up their professional dreams to raise a family; "Some People Change" applauds the heroism in overcoming deep-seated problems like racism and alcoholism. The album as a whole is an airtight production that makes up for what it lacks in spontaneity with heartfelt material. Kenny may play strictly by Nashville rules, but his beach-bum-with-a-conscience vibe is so affable that it ends up shining right through the commercial façade. ■



THERE GOES HIS LIFE: *Kenny's* When the Sun Goes Down *makes up for what it lacks in spontaneity with heartfelt material.*

Toby Keith performs Saturday, February 21, at Mohegan Sun Arena in Uncasville, Connecticut; call (888) 226-7711. He also plays this Sunday, February 22, at the Cumberland County Civic Center in Portland, Maine; call (207) 775-3458

cover story

The three troubadours

Joe Ely, Jimmie Dale Gilmore, and Butch Hancock keep the Flatlanders alive

BY JON GARELICK

Until the 1990s, the Flatlanders — Joe Ely, Jimmie Dale Gilmore, and Butch Hancock — were little more than a rumor. A short-lived band from Lubbock, Texas, they produced one recording in 1973 that never got beyond a failed radio single and an eight-track cassette. They were the country-music equivalent of punk-rock legends Rocket from the Tombs — more often heard about than heard, their reputation enhanced by their subsequent individual careers. Then in 1990, Rounder released those early recordings as *More a Legend Than a Band*, and Robert Redford asked the Flatlanders to reconvene to perform a song on the soundtrack to the 1998 film *The Horse Whisperer*. In 2002 came a new album, *Now Again* (New West), and extensive touring. And now there's *Wheels of Fortune* (also New West).

The original Flatlanders album is treated among fans as a holy relic, and it's easy to understand why. It was like nothing else in country music at the time — not like the mainstream Music Row big productions of Loretta Lynn, Conway Twitty, and Tammy Wynette, not even like the more rock-and-roll-influenced "outlaw" music of Waylon Jennings, Kris Kristofferson, and Willie Nelson. "They tried to put that on us," says Joe Ely of the "outlaw" label over the phone from his home in Austin. "We really didn't fit. That was something that was going on in Austin in the middle '70s. But up in Lubbock where we were, it was just a whole different kind of a feeling, you know? Even though we too were not accepted by Nashville radio, we did not feel real associated with 'outlaw' — we were kind of the in-laws."

Some critics have complained that the reunited Flatlanders have never equaled the sound of those early recordings — but how could they? Released originally as *Jimmie Dale Gilmore and the Flatlanders*, the songs put that singer's nasal, Willie Nelson tenor in front of folkish string-band arrangements, with a musical saw providing whinnying accompaniment. Supported by just acoustic guitars and bass, no percussion, and that saw, the songs have a spectral quality, and they're often as close to pure folk music as to C&W. Born in that flat cotton country of the Texas panhandle, in a town whose biggest claims on the world at large were Texas Tech University and Buddy Holly, *Jimmie Dale Gilmore and the Flatlanders* has a home-grown integrity — whether the band are singing originals or Willie Nelson's "One Day at a Time," songs by the Lubbock brother/sister songwriters Al and Angela Strehli, or the Louisiana Cajun standard "Jole Blon" (more properly known as "Jolie Blonde"), they sound, as Stewart Mason suggests in his All Music Guide Web article on the band, untouched by outside influences — innocent.

Neither of the subsequent Flatlanders recordings has recaptured that innocence, but other virtues remain intact. Since their inception, the band have blended the rock-and-roll inclinations of Ely, the deep-country schooling of Gilmore, and the Dylanesque folk of Hancock. Like *Now Again*, the new album mixes and matches singers with songwriters. All three men have a knack for writing the kind of lyrics that are drenched in street 'n' prairie metaphors, folk wisdom, and backwoods humor. "I've made a few mistakes by pitchin' pennies/I've struck some matches down some dirty streets," Gilmore sings on Hancock's title track for the new album. Ely sings a train song by Gilmore ("Midnight Train") and his own tale of a legendary fallen woman ruined by the big city ("Neon of Nashville"). Gilmore sings Al Strehli's "Whistle Blues," an up-tempo rocker with an electric-guitar low-string twang. The imagery is often old and familiar but given a new twist, whether it's the surreal poetry of Hancock's farm metaphors ("The Eggs of Your Chicken") or Ely's gritty, humorous specificity in his "Back to My Old Molehill," which is about a love affair gone stratospherically out of control: "I went to see the gypsy but her mobile home was gone/And all that was left of the gypsy/Was the tire tracks across the lawn." There's also one of the Flatlanders' dependable shaggy-dog-joke songs, Ely's "I'm Gonna Strangle You Shorty," in which the title character's misadventures are just an excuse for the chorus line: "I'm gonna strangle you Shorty — Lordy, Lordy, Lordy."

The latter might recall one of Ely's most irresistibly catchy, if also one of his silliest, songs from *Now Again*, the group-written "Pay the Alligator," a nonsense ditty in which the title line becomes an all-purpose catch phrase for bad karma. "Actually," he explains, "the song came about by a misunderstanding of what somebody had said. Jimmie had come into the studio from this little hallway by the bathroom, and there was a radiator by there, and I think he bumped into it and said something about the radiator, and Butch asked, 'Did you say, "Pay the alligator?" ' When he said that, we just died laughing, because that phrase sounded like something your grandfather would say: 'Don't touch that or you'll have to pay the alligator.' It sounds like something that we had heard all of our lives, but we had actually never heard it until that minute. And so we started thinking of things that might happen that would cause you to have to pay the alligator." In the course of the song, the singer faces a sheriff in a speed trap, the IRS, Saint Peter, and the Devil — "we just came up with these totally ridiculous ways of having to pay the alligator."

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Ely, Gilmore, and Hancock had been roommates in Lubbock when they wrote the songs that would become that first, fateful album. Ely's early influences were Holly and Jerry Lee Lewis. "Jimmie just knew a million old hillbilly songs — his daddy played in an old honky-tonk band, so Jimmie had just learned a million of these amazing old songs. And of course Butch kind of came from a folk background." Gilmore and Hancock encouraged Ely — a couple of years their junior — to write. "Pretty soon, we'd just wake up in the morning and see what somebody wrote the night before. For I guess about a year there, we lived in the same house, and it was a really great period of time."

Moving to Lubbock from Amarillo as a child, Ely found a city steeped in the rock and roll of Buddy Holly, but he also discovered the border music of migrant Mexican farm workers. His own rock and roll has since been a mix of rockabilly, Cajun, and Tex-Mex accordion-driven conjunto. For a time, he toured with the Clash, and he even showed them the sights in his home town. "When we came to Lubbock, my daddy opened up a used-clothing store downtown. Lubbock is a big cotton town, and during that time, all the people who hoed cotton and picked it and chopped it were all migrant workers up from Mexico, and so in the spring and fall there would be tens of thousands of migrant workers coming in on trucks. And on the weekends, they'd all come into downtown Lubbock and come to my daddy's store because he had five-cent pairs of shoes and stuff like that, so they'd all come shopping for their work clothes. And when I was about 12, my daddy taught me a little Spanish and put me to work in the store. So there was this wealth of amazing music, and it was like being in Mexico. Downtown Lubbock was exactly like being in Mexico — there was accordion music coming out of the bars and people playing in the streets, and it was just this really colorful time. There'd be tens of thousands of people coming downtown on a Saturday and a Sunday, and come Monday there wouldn't be a soul downtown. Totally dead."

Ely's stories of Lubbock recall tales of any white musician who's ventured to the other side of the tracks — whether it's in Harlem or Clarksdale or on Central Avenue in Los Angeles — in search of music. "It was definitely segregated. The railroad tracks running down the middle of the town and everything. Exactly what you would think of — a highly segregated town." The store was by the tracks. "There was just really beautiful music, and the smell of frying tortillas and the whole thing was just really great. I just feel real lucky to have gotten to experience that as a kid, because it was kind of stepping out of one culture and seeing another culture first-hand.

"Those memories have always stuck in my head, because my daddy died a couple of years later and we lost the store. Those memories always permeated my music and everything, because it was a really happy time in our family. It was not so happy after that."

Outlaw or in-law, Ely says he feels a compatibility with a growing number of songwriters. There are contemporaries like John Hiatt, Guy Clark, and Lyle Lovett, whom he's toured with, and younger players like Adam Carroll, Slaid Cleaves, Robert Earl Keen, and Gilmore's son Colin. "It's great to find people who come from totally different backgrounds, and when you get on stage and start telling stories, you start finding similarities in what influenced your song and what influenced their song. We're all from kind of the same tradition of telling the stories of your life on stage." Stories their grandfathers might have told. ■

PAYING THE ALLIGATOR? *"We're all from kind of the same tradition of telling the stories of your life on stage," says Joe Ely of Jimmie Dale (left), Butch (right), and himself.*

Baby Blue steps

Mary Lou Lord takes the slow road back into the spotlight

BETTER THAN SHE THINKS: *Lord's fans are likely to enjoy her new album more than she appears to.*

A couple of weeks ago, I ran into Mary Lou Lord at the Middle East, where she'll be performing this Friday night, and she asked whether I'd heard her new album. I said I hadn't gotten a copy yet, and she flashed me a rather foreboding look. "That's all right, dude," she replied. "It's not very good."

Even from an artist known to be as candid as Lord, that's not an admission you hear very often. So it seemed likely that she was having a bad day or a severe case of the pre-release jitters. Or maybe, after a six-year gap since her previous studio album — *Got No Shadow* (WORK/Sony) — and a retrenching period that saw her return to the Boston area full-time, return to busking on streets and in subways, release a live album (*City Sounds*, on Rubric), and have a daughter, she really had made a bad album.

Fortunately, that didn't turn out to be the case, though *Baby Blue* (Rubric) is definitely a lower-key effort than *Got No Shadow*. On that 1998 disc, Lord and her collaborators (producers Rob Schnapf and Tom Rothrock, guitarist/songwriter Nick Saloman of the neo-psychedelic Bevis Frond) built a sparkling, alternative-radio-friendly sound out of Lord's reference points, which include English folk rock, the California singer/songwriter tradition, and the work of modern troubadours like her friend the late Elliott Smith (who appeared on her first album, and to whom the new one is dedicated). The music on *Baby Blue* makes fewer attempts to court the mainstream: it's an old-fashioned singer-songwriter album with a laid-back, folkish feel. Saloman takes a greater role as producer, guitarist, and main songwriter; Lord's own writing contributions are down from seven tracks to three. In fact, it's practically a Bevis Frond album with Lord as guest singer.

Yet Lord manages to personalize these songs, just as she's done with a wide range of material in the past ranging from Shawn Colvin to Daniel Johnston. Whereas the songs on *Got No Shadow* dealt with her adventures in the rock underworld, those on *Baby Blue* are more about getting older, taking stock of failed dreams and imperfect love affairs. (One of Lord's songs, "43," is about middle age, though she's still in her late 30s.) But the new disc resolves with Pink Floyd's "Fearless" (easily the most, and maybe the only, uplifting song in the Floyd catalogue) and a reassuring Saloman tune, "Old Tin Tray." The breathier tone of her vocals suits the introspective material, and the album holds together as a personal statement, one that her fans are likely to enjoy more than she appears to.

cellars by starlight
BY BRETT MILANO

Interviewed at the Abbey Lounge a few days after the Middle East encounter, Lord seemed a little friendlier toward her effort. "The first album was like a huge, high-profile photo shoot; this one's more of a snapshot that we took on vacation. I'd say it's about a mid-life crisis, from a woman's point of view — when I wrote '43,' I was thinking about the Big Star song 'Thirteen' and thinking what that guy would be like now. It's a pretty intense album in that respect, kind of sexually charged in a 'Mrs. Robinson' way. I thought it was important to embrace that."

But the real reason she was critical of the disc is more complicated. Sometime last year, she began to have vocal problems; at times her voice would jump uncontrollably, and sometimes it wouldn't come out at all. After much confusion and a few visits to the Massachusetts Eye & Ear Infirmary, she was diagnosed with spasmodic dysphonia, a neurological condition that affects control of the vocal cords. Although the condition has become well known only in recent years, it's something that numerous singers have struggled with. The most famous example is Linda Thompson, who stopped performing for decades after she and Richard Thompson split up in the '80s.

"It feels like you have a cricket in your throat," Lord explains. "It's a lot worse if you're tired or under stress. But I can accept it better now that I know what the hell I'm dealing with. It's like being a pitcher and you break your arm: you have to practice and learn how to pitch again. So now I'm back to learning how to sing. I mean, I never had the greatest voice on earth, but I've been able to work through my abilities and come across as a very honest singer. So it felt pretty terrible to lose whatever little shred I had." She's also picked up some encouragement from Linda Thompson. "She's sent me e-mails saying, 'Hang on, little sister.' You can't ask for better company than that."

Lord was booked to make the album while all this was going on, and she decided to go ahead with the sessions. "I know that people are going to hear this quiet, sultry, and odd delivery of mine and think it was intentional. To be honest with you, I know where it stands — I know it's a good, solid record. I just wish I hadn't been so lazy with it. A couple of times I decided to say I didn't care how it was recorded, and I did a few of the songs before I really got to know them. I always try to keep a certain honesty in my delivery, and when I did this album, it was hard to get to that place where Mary Lou goes and makes it all believable. Especially since we've started rehearsing the songs to go on tour, and I'm hearing how they should have sounded on the record."

Some would say that Lord's career has already had more of its share of drama. As a '90s artist with a high indie-rock profile and a major-label buzz, she hit the gossip columns a few times (her brief involvement with Kurt Cobain and subsequent battles with Courtney Love have been well documented elsewhere). Her own life has been through its ups and downs, but a major turning point came when she cancelled the final leg of her *Got No Shadow* and went into rehab. At the same time, she found out she was pregnant (daughter Annabelle is now five), and that was the end of her major-label career.

"I know I'm a control freak. And some people thought I lost control at that point. But it was really where I got my control back. Nobody can tell you when you're ready to make a big life change. There's no right time to have a baby or buy a house: those things just happen. I know that I was never cut out to be some friggin' rock star. I didn't want the attention. I just wanted people to hear a good song. It probably has to do with the way I grew up. I'm neurotic as hell, and I'd never even been on a plane until I was 23. So that tour was planes every day, hotels every day, and I wasn't willing or able to make those sacrifices. I didn't turn into a drunk so I could have a party. It was more a matter of 'Get me through this plane ride.' " Meanwhile, the Sony imprint she'd signed to went under and was absorbed by Sony/Epic, and she sued to get herself off. Since her contract stipulated that she couldn't be assigned a new label or an A&R contact, she won. "I got awarded the same money they'd already paid to sign me. So I played the game right."

Nowadays her life is quieter, more stable, and, she says, more upbeat. She lives in Beverly with her husband, Raging Teens frontman Kevin Patey, and runs the vintage-clothing store that she's dubbed Retro Vixen. "The people that shop there don't know my music unless I went to school with them." And between higher-profile shows, she's been doing the same street-corner gigs that made her a local favorite 10 years ago. She recalls one impromptu show during South by Southwest in Austin last year: "Chris Ballew [from the Presidents of the USA] walked by and caught me busking, and I talked him into coming up and joining me. The girls watching didn't recognize him, since he hadn't been on MTV for a while, and he started making up a song about their birthday. And the girls picked up the box, passing it around and saying, 'Give him money, he's good!' I know that brought him back to when he used to play Harvard Square. Those kind of moments are priceless."

Of course, not all of them are. Last September, she found herself playing outside Fenway Park after the venue's Bruce Springsteen concerts, and she was covering one of the Boss's prime ballads, "Racing in the Street." To which a less-than-sharp onlooker responded, "Play some Springsteen!" As Lord recalls, "I looked back at him and said, 'I am, you fuckin' moron!' Okay, I don't usually say things like that, but I needed to put him in his place. I can only imagine what I would have said if it had happened five years earlier."

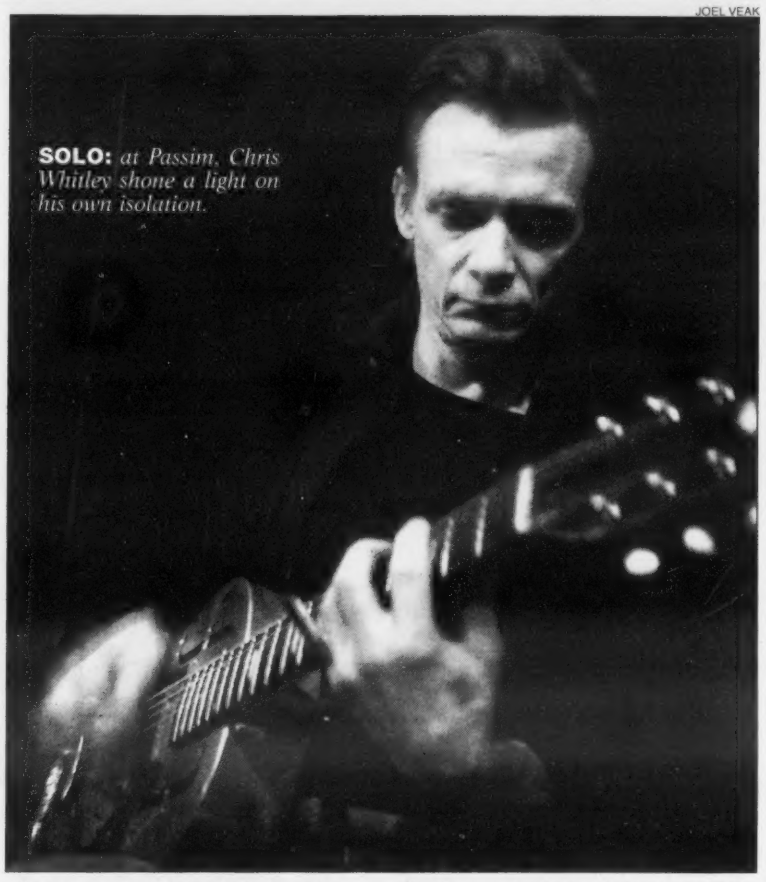
Although she's now touring with a band for the first time since the *Got No Shadow* era, it's likely to be much different from the last go-round. For starters, instead of putting together a Boston band, she's annexed the Los Angeles band Gingersol to back her up. "It's funny, I barely know these boys, and I feel like I'm the older woman. Five years ago, I would have freaked out, but it's sounding great." And there won't be any mid-tour meltdowns this time around. "I realize now that it's all about being relatively healthy, having a nice family and friends who care about you. Sure, it would have been great if I'd made a million dollars, but I'd probably still be in debt." ■

Mary Lou Lord performs downstairs at the Middle East, 480 Massachusetts Avenue in Central Square, with Gingersol this Friday, February 20; call (617) 864-EAST.

live and on record

CHRIS WHITLEY: TROUBADOUR NOSFERATU

JOEL VEAK



SOLO: *at Passim, Chris Whitley shone a light on his own isolation.*

Chris Whitley stands on Club Passim's spare stage like a troubadour Nosferatu, a black T-shirt pulled tight over his Iggy Pop torso and a guitar hung at his hips. Although the room is sold out, Whitley seems almost alone with his music. And his delivery says he enjoys it that way. He unveils stories that play out as dark stream-of-consciousness poetry, tales of whores and junkies and convicts sung in a style that's so personal, at times it's almost impenetrable.

Whitley's eyelids slide down as he leans toward the microphone, switching among a half-mumble, a harsh whisper, and an arching manner of phrase that builds in register and intensity to a keening falsetto inspired by the bluesman Skip James. His playing often balances speedy surges of picked-and-frailed rhythms with quavering low sustained tones and sour atonal chords that underline the anxiety in his lyrics. The blur and the repeated themes of his six-string attack can threaten to become numbing, but blended with the buzz of his voice, they create a momentum that has a hypnotic grip. At its best, Whitley's musicianship becomes a nexus of Delta blues and Led Zeppelin — especially when he alternates small explosions of slide with the ascending chordal runs that were a hallmark of Zeppelin's acoustic performances.

His stage patter is as introverted as his song delivery. He speaks to the audience just a few times, mostly to apologize for having to retune his vintage electric solid-body and a pair of resonator guitars — which look to be a half-century or more old — between almost every number. Then he's back in his own world. All that doesn't necessarily make for easy listening unless you're willing to be hypnotized by the muted light each song shines into the cave of his psyche.

It wasn't always that way. Whitley arrived as a distinctive if more conventional troubadour in 1991 with the album *Living with the Law* (Columbia) and a full-blown radio hit. The disc shared "Kick the Stones" with the soundtrack to *Thelma & Louise*; the song was featured in the pivotal scene where Geena Davis's Thelma beds Brad Pitt's drifter, shedding her sexual frustration but sealing her doom and Louise's. At the time, Whitley was more exuberant, as influenced by his blues heroes and Jimi Hendrix and Jimmy Page as he was by the vast spaces of the Southwest where he took refuge. More than a decade and a half-dozen albums later, his personal demons and creative inclinations have led him to less open places.

Whitley is currently touring solo behind *Hotel Vast Horizon* (Messenger), an album cut with a trio that he proved capable of translating to stage alone. Even positive numbers like the title track, which rang out in his February 11 Passim set, acknowledging the possibilities of love, are built on unsettling images: prison, "writhing" nightfall, implications of totalitarianism. The tone for this story was set by the low strings he bent during the song's introduction to put a shiver in their drone. Older numbers he played, like "Poison Girl" and "Phone Call from Leavenworth," told their tales at a glance. And the new "Assassin Song" was his snapshot of his life as a touring musician. "I come from far away/Anywhere I am is home," he sang. "If you could make me stay/You'd only always be alone."

In the end, Whitley's music, seductive as it can be to those receptive to its odd siren's song, does seem to be about the loneliness of the inner life — that sense of being an island in the universe. The difference between Whitley and many other such strugglers is that he's willing to entertain visitors to his deepest regions, as long as they're willing to meet him on his own terms.

— Ted Drozdowski

BEN ZANDER & THE NEC PHILHARMONIA: ANGUISHED MAHLER

Once a cult phenomenon as the Mahler-aficionado music director of the Boston Philharmonic Orchestra, Ben Zander is on a publicity roll. His weathered, handsome visage will grace the March/April cover of *Fanfare*, one of the English language's few remaining publications devoted to the serious consideration of classical music; there's a substantial interview and two reviews — both favorable — of his new Telarc recording of Mahler's Third Symphony with the Philharmonia Orchestra of London (it's due in stores this Tuesday, February 24). As you read this, he'll have just finished the first of his two Symphony Hall concerts of Mahler's Second Symphony, the *Resurrection*, with the BPO; the second will take place this Sunday afternoon, February 22, and there'll be a third performance at Carnegie Hall in New York on February 29. (Look for Lloyd Schwartz's review of the Symphony Hall dates in next week's *Phoenix*.) Still, he wasn't too busy — or too famous — to perform the Mahler Ninth with the New England Conservatory Philharmonia (formerly the Honors Orchestra) at Jordan Hall a week ago Wednesday.

Following Mahler's practice, Zander split the violins so that the firsts were on his left and the seconds on his right; this is the arrangement for which virtually the entire pre-20th-century symphonic repertoire was written, and you can expect to see it regularly at Symphony Hall next season when James Levine takes over as the BSO's music director. The pianissimo initial horn calls were a little tentative, and there was a bad moment at bars 115-116 of the opening Andante comodo when the trumpets didn't come in over the stopped horns, but otherwise only the odd brass wobble or slightly sour intonation blotted creditable playing that included first-rate first-desk solos from Gabriela Diaz (concertmistress), Boris Vayner (viola), Sarah Tiedemann (flute), and Victoria Newton (oboe), Erin Simmons (E-flat clarinet), and Erin Svoboda (bass clarinet). Zander asked for a rough, raucous sound, with palpable rather than assimilated subordinate lines, and the orchestra delivered.

The interpretation was a little more problematic. Zander these days seems focused on making every detail audible, as if fidelity to the score could pre-empt criticism. But at bar 148 of the Andante, where Mahler fashions (with evident irony) a dialogue for first and second violins from the Johann Strauss waltz "Freut euch des Lebens" ("Enjoy Life"), the seconds were covered by the clarinets and bassoons. And at the end of the movement, the solo oboe was mezzo forte instead of the marked pianissimo. These weren't isolated incidents. Zander wanted us to hear more than just strings, and he wanted to underline the anguish that indeed fills this symphony, but I think there's more beauty and redemption here than he found. At times, too, shape got sacrificed to sound. The orchestra should stagger away from the first-movement climaxes, shocked by the return of the First Symphony's "Blumine" theme; here the music just rolled on as if nothing cataclysmic had happened.

The second-movement ländler/waltz/minuet had well-judged tempo relationships, though the ländler seemed a shade heavy and static and the whole seemed a shade self-conscious. For the "Rondo-Burleske" scherzo, Zander adopted a steady tempo and stuck to it, underlining the counterpoint; only the annunciating trumpet didn't quite open up. He conducted the closing Adagio with lyric clarity and force, and when on the last page Mahler alludes to the *Kindertotenlieder* moment where the singer believes his dead children are still alive, there was no want of tenderness. A restive audience coughed through the last dozen bars, which may have needed to be faster or else slower still. But at 64, Zander keeps taking his personal "Mahler Journey" where it hasn't been before, and that's always to his credit.

— Jeffrey Gantz

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R U READY 2 flrt?

Guilt trips

Our readers come clean about the best of their worst

A few weeks back, we asked a handful of our crack music critics to weigh in on their favorite guilty music pleasures. It may be a touchy topic for some. After all, as we said at the time, there's a certain amount of elitism that comes with the territory when you start talking about music you hate to love or love to hate. But everyone set his or her guilt issues aside and wrote lovingly about such hard-to-love artists as Frankie Goes to Hollywood, Chicago, Foreigner, Rod Stewart, and Elton John.

As part of our plan to unearth some of the more popular guilty pleasures that the pop world has produced, we also asked our readers to e-mail us their own favorites with the intention of publishing a list of sorts of the winners (or losers, depending on your point of view). Some readers, as we expected, sent a list or a single pick. But many others were moved to write short essays of their own on the topic — which appears to have struck a nerve out there. So instead of a simple list, we've decided to publish excerpts from some of the better responses that came in. Some are simple one-sentence answers; others are edited-down versions of longer and more thoughtful ruminations. But they all say a lot about the impact pop music has had and continues to have on our lives and our culture.

— Matt Ashare
Music Editor

ABBA

When I went off to college in 1978, I brought all my albums . . . except for the Abba albums. I didn't want anyone to think I was uncool, and nothing seemed uncooler than Abba. This was before they were reappraised as composers of masterful pop singles. Abba were bubblegum AM radio fodder, and how could I let my new roommates know I secretly grooved to "Waterloo" and "Fernando" as much as the punk I outwardly adored? I had to keep my Abba hidden. But not for long. By sophomore year, I brought *Super Trouper* and stored it proudly alongside the Ramones and Bowie.

— Bruce Derfler

AMERICA, ETC.

I'm from the Beatles, Stones, Zeppelin, Who, Dylan, AC/DC, Bowie school, but I've got a boat load of guilty pleasures. America, Bachman-Turner Overdrive, Black Sabbath, Blue Öyster Cult, Cheap Trick, Culture Club, Deep Purple, Def Leppard, Duran Duran, Electric Light Orchestra, the Fixx, Foghat, Grand Funk Railroad, Hall & Oates, Heart, Jethro Tull, Journey, Kiss, Loverboy, Lynyrd Skynyrd, the Steve Miller Band, the Moody Blues, Robert Palmer, Queen, Rush, Bob Seger, Styx, Supertramp, the Supremes, Van Halen, Edgar Winter, Yes, and Neil Young. And those are only the ones I found skimming my own CD collection, which numbers on the north side of 3000, in 10 minutes!

— John Farrell

BREAD

Yup, I fell hard for those sickly sweet lyrics and orchestral arrangements. I bought their albums as a pre-teen and can't remember many of the song titles, except for "Make It with You," which always managed to reduce me to tears.

— Lisa Faretra

DONOVAN

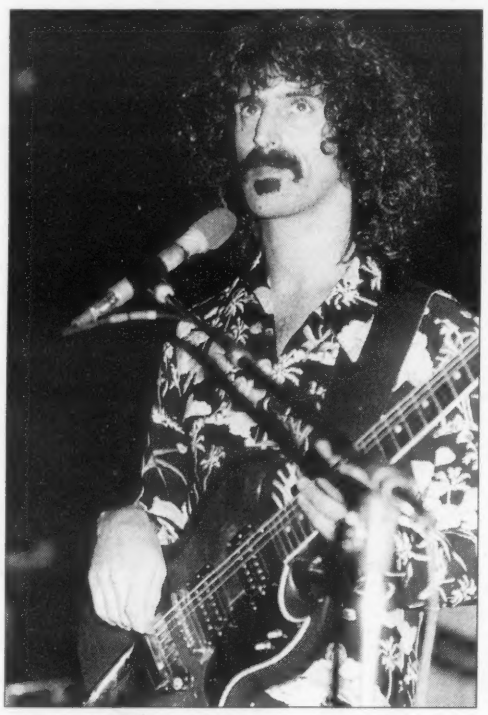
No pop fan should apologize for liking Donovan's music — the hits like "Sunshine Superman," and all those baroque, hard-to-pigeonhole album tracks he did with Mickie Most, like "House of Jansch." He did tend to do things like call upon youth to "Heed the quest to seek the sun," which is sort of silly. But it was the '60s, after all (would you rather he'd said, "Seek Richard Nixon"?). The guilt comes with songs like "Superlungs My Supergirl" ("She's only 14 but she knows how to draw"!!) and the live version of "Mellow Yellow," where he comes right out and says, "I'm just mad about 14-year-old girls." Yikes. It's pretty creepy. So, yes, I still like the songs, but I do hope his taste in women has changed.

— Peter Mork

CHEERS AND CHEESE: *"Ruby Red Dress," by Helen Reddy, anyone?*

FLASHDANCE: ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE

The first thing I remember about *Flashdance* was water. Lots of it. And Jennifer Beals, in silhouette, sitting on a chair, her body soaked like a mermaid reclining on the shore. It was 1983, and I was four years old. Severely censored TV ads were my sole exposure to this alluring tableau.



FIRST KISSES: *if Zappa be the food of love, play on.*

But there was the music, and with Irene Cara's "Flashdance . . . What a Feeling" permeating the airwaves, my sister was given the soundtrack for Christmas. Like all the records in Amy's collection, the *Flashdance* soundtrack would soon become mine! I reveled in the five songs on the album's second side. Laura Branigan's "Imagination" and, ahhh, Donna Summer, the diva of my dreams at four years old, singing "Romeo" induced me to jump around the living room lip-synching the lyrics. Amy had to explain what "seduce" meant in Cycle V's "Seduce Me Tonight." I didn't get it, but I loved singing it. I liked Kim Carnes's "I'll Be Here Where the Heart Is" even though it was too slow because she also sang "Bette Davis Eyes." And even though I didn't know what Michael Sembello was singing about, "Maniac" had a great beat and I could dance to it.

Irene Cara? Laura Branigan? Kim Carnes? These songbirds are hardly ever heard on the radio anymore. But what was the last time their voices graced my CD player? Probably not more than a month ago. . . .

They may not sound contemporary, but they're much more satisfying than Britney or Christina or Beyoncé. Call me old-fashioned at 24, but I still revel in watching the vinyl and the decorative Casablanca logo spin at 33-1/3 rpm. I'm a *Flashdance* fan, and I'm not ashamed of it.

— Christian John Wikane

JOURNEY

I couldn't believe that no one mentioned Journey as a guilty pleasure, as they seem to be having something of a resurgence this year (see the film *Monster* and the TV show *Scrubs*). This past year wasn't the best, but I knew that I could get a quick pick-me-up if I popped "Don't Stop Believing" on the stereo. It's my inspirational themesong, and I play it at top volume if I need some motivation. My neighbor's hatred be damned! It almost made me think twice about Wesley Clark. A man who loves Journey can't be all bad.

— Stephanie Kirschner

MANHATTAN TRANSFER

On those glorious mornings when you wake up to find three buddies just waking up on your living-room couches in front of a coffee table that looks like a Pop Art masterpiece with beer bottles and cigarettes and poker chips, you can find me in the kitchen making coffee and singing along to the Manhattan Transfer. To try to justify my love for the vocal jazz quartet, I tell people that it's my "morning music." I suppose that's true. For me, nothing make a good morning turn into a better morning the way Manhattan Transfer can. So though I hate to love them, when I have my coffee in hand and "Java Jive" playing in the background, my buddies can sigh all they like.

— Anthony Gonsalves

PROCOL HARUM

The first woman I was ever in love with had a beautiful voice, low and smoky like the one Lauren Bacall affected in *To Have and Have Not*. She used to listen to Procol Harum obsessively. She would put "A Whiter Shade of Pale" on automatic replay and let it go for hours. This behavior did not drive me insane. I was in love.

I was a music-nerd teenager in a small Florida beach town in the late 1960s. My two favorite bands were the Velvet Underground and Procol Harum. The usual reaction to the Velvets among my friends was, "What is this shit?" Procol, on the other hand, would get the backhanded compliment reserved for all successful second-tier rock bands: "They're pretty cool." Thirty years later, the VU are demigods while Procol have faded into a nostalgic period phenomenon, a one-hit wonder saddled forever with one big single.

Procol would stay together for 10 years and release 10 albums. As with so many rock acts, entropy set in. Important members would be lost. And even before they called it quits in 1977, punk and disco had already made their music sound quaint and staid. But the glories are still there in those first three albums. Now that I'm older and wiser, I realize that Procol is really just high-class drinking music, but to a dumb-ass Florida stoner boy, "A Whiter Shade of Pale" seemed damned smart. And with all the flash and trash that now dominates pop music, it's still a pleasure to just sit and listen to a well-written song. And remember first loves.

— G. Gogel

HELEN REDDY

Mine is "Ruby Red Dress," by Helen Reddy. Cheers and cheese.

— Christina Angell

38 SPECIAL

"Hold On Loosely"/"Caught Up in You." How to explain? Did I do something in the back of a car while these were playing that I can't remember?

— Grant Blaisdell

FRANK ZAPPA and LESLEY GORE

Having been a faithful reader for a few decades now, I am always thankful for your excellent coverage of politics, art, and music. And, yes, I am guilty too. Although I am listening to Patti Smith's *Easter* right now, it was preceded by *Freak Out!* by Frank Zappa and the Mothers of Invention. And I will eventually listen to Lesley Gore sing "It's My Party." It's great old stuff that brings back memories of early adolescence, when I was just learning there was an alternative out on Cambridge Common. Still, this music speaks of those tumultuous days of first girlfriends, first kisses, first beers. Having reached the half-century mark, those memories get more precious every day. After all, it's our party, and we can cry and/or laugh if we want to. Thanks for running a feature that really rang true. On the 40th anniversary of the British Invasion, all you need is love.

— Stephen Fisher

The great mistake

Courtney Love's *America's Sweetheart*

pop rocks
BY MATT ASHARE

The new Courtney Love CD — *America's Sweetheart*, the former Hole frontwoman's first solo album, and her first release on Virgin — opens with guitars screaming and Love unleashing a pair of raw-throated, punk-rock calls of "Hey." Nothing terribly special about that, and it wouldn't be worth mentioning if the next tune, "But Julian, I'm a Little Older Than You" (she's alluding to Strokes singer Julian Casablancas), didn't also start with a roaring "Hey." Or if the rest of *America's Sweetheart* weren't littered with gratuitous cries of "Hey," "Baby," "Yeah," and other gratuitous attempts to achieve rock-and-roll nirvana. Sure, you could explain it as the musical equivalent of a literary device on a concept album that has as one of its major themes an attack on the male rock establishment. But that doesn't make those desperate cries any less distracting or mitigate the uncomfortable feeling that an ultimately misguided singer/lyricist (who takes credit for writing the words for every song but one on the album) is trying way too hard to create to create an effect that falls flat. And that's only one of the problems with *America's Sweetheart*, a potentially brilliant modern-rock album that stumbles through a dozen marred songs, until it's hard to reach any conclusion other than this is a great CD that was ruined in the making.

I was fully prepared to defend *America's Sweetheart* with all my critical prowess until I got a copy. Not that defending Courtney Love is a particularly popular pastime these days. Indeed, it's easier to list her positive qualities than to run through her myriad of annoying and objectionable traits, from her arrogance in the face of a drug problem that's followed her from the infamous *Vanity Fair* article in which she admitted to using heroin while pregnant up through her recent problems with the law and her 30-day stint in a rehab facility. She's the leader of the band who in 1991 released *Pretty on the Inside* (Caroline), a formative alterna-rock album that helped open the door for other important women in rock, and then followed it up in 1994, on the heels of Cobain's suicide, with *Live Through This* (Geffen), a powerfully painful collection of punk-inspired rock that stands as one of the most moving albums of the '90s. And yet, at just about every step of her career, she's found a way to undermine her credibility by acting like a jackass, saying stupid things to the wrong people, and generally coming off like a selfish bitch who can't take care of herself, much less a daughter. I can even get past all that. It brings to mind the famous line from Yeats's "Slouching Towards Bethlehem": "The best lack all conviction, while the worst are filled with passionate intensity."

So, what are her good qualities? At this point, I'm not even sure I remember. Just thinking of Courtney brings to mind this year's precious little Grammy moment when Yoko Ono referred to the Beatles as "John and the other three" and then tried, with little success, to rally the crowd with Lennonisms like "Give peace a chance." People simply don't like Yoko. It's not just that she lacks charisma: there's something too arrogant and self-absorbed about her, something that suggests she's taking an unreasonable amount of credit for the music John created. I mention that only because it's not a big leap from Yoko to Courtney in terms of the way a lot of people respond. I don't think she had a damn thing to do with Kurt Cobain's suicide — he did that on his own with a little help from heroin. But she comes off terribly in the film *Kurt and Courtney*. If nothing else, I got the feeling that he might have been better off in the "care" of someone else as he struggled with whatever demons made him pull that trigger.

CAN YOU SEE HER UNDERPANTS? *Look hard at the CD cover for* America's Sweetheart *and you just might.*

Which brings me back to *America's Sweetheart*, a five-years-in-the-making album (1998's *Celebrity Skin* was Hole's last CD) that seems almost beside the point — Courtney's dramas cast such a huge shadow over the music that it's hard to hear the album for what it is. I wish it were brilliantly flawed, but it's not. It could have been brilliant with just a bit of editing. The hooks all ring true, and it's loaded with the kind of emotionally charged poetic lyrics that made *Live Through This* such a classic. But for every sequence like "Three chords in your pocket tonight/Are you, you the one/With the spark to bring my punk rock back/I don't think so" ("Mono") or "Adorable, affordable/Guaranteed discretion/In the story of my life/You'll barely get a mention," there's the likes of "I see Paris, I see France/I can see your underpants/I see Paris, I see France/I hear London calling." Joe Strummer, come back and save Courtney from herself. ■

Space races

Sun Ra and his Arkestra disciples

Frequencies
by Josh Kun

The first time an ark appears in the Torah, God is wiping Earth clean. He hates himself for creating something as flawed as humanity and vows to start over. The ark he tells Noah to build (all 3.6 million cubic feet of it) not only will save Noah and his family but will also guarantee a new beginning — "be fruitful, and multiply" — for new generations of humanity who will "replenish the earth."

The first time an ark appears in jazz, a black man has left the segregation of Alabama for the doo-wop and jazz of Chicago. He has renamed himself Sun Ra, and he too wants to start over. Instead of wiping Earth clean, he vows to leave it in an ark. Instead of Noah's gopher wood, the ark will be made of sound, built of instruments, and engineered by musicians. His "Arkestra" will be his vessel of intergalactic travel, a big-band mother ship bound for interstellar spaceways.

In 1974, Ra put his ark — his Intergalactic Solar Arkestra — on film. *Space Is the Place*, which has now been released on DVD, acted out what Ra had always claimed: he had been to other planets, and he preferred them to life on Earth. When *Space* begins, in 1972, Ra and his yellow spaceship (it runs on music fuel) have just landed in Oakland after a trip to a planet that will be the new home for American blacks. He's come to the East Bay, in the thick of Black Panther consciousness, to recruit the planet's first settlers.

Space Is the Place may be fantastical, Africanist science fiction, but it's rooted in the racial realism of post-civil-rights America. Ra's "other planes of there," his songs for Saturn and Jupiter, are sorrow songs gone Black Power gone cosmic. With echoes of low-swinging chariots and paradise "up yonder," he offers Oakland blacks an "alter-destiny," a world far north of north where they're not held captive by the evil "Overseer." It's an over-the-top version of what UC-Berkeley professor Scott Saul writes about in his new book, *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties* (Harvard University Press) — the drive of Cold War–reared jazz musicians to pursue social freedom through music, "to capture in sound the freedom of collective animation."

A new tribute to Ra, *The Myth Lives On* (Kindred Spirits), tries to keep Ra's pursuit of freedom through space travel alive. "We can leave the earth for the Black Planet," the liner notes declare, and the musicians on board (King Britt, Yesterday's New Quintet, and Francisco Mora Catlett among them) position themselves as the offspring of Ra's interstellar ark. Their music — abstract, spaced-out jazz experimentalism laced with black holes of electronics and synthesizers (complete with two versions of Ra's apocalyptic noise poem "Nuclear War") — tends to reflect their Black Planet desires.

The one exception, Build an Ark's "The Stars Are Singing Too (Door of the Cosmos)," trades electronics for hand drums, hand claps, flutes, and a chorus of voices led by Dwight Trible that sounds as if it had been recorded in a cozy living room. There is nothing cosmic or spacy about it. It is Earth music by Earth people. The multi-racial, multi-generational 20-member Los Angeles collective have just released an album of their own, *Peace with Every Step* (Todosonidos Presenta), that's less new-school Ra and more old-school Noah. With "collectively composed" songs like "Love Is Our Nationality" and chanted invocations of peace and freedom, Build an Ark build their ark of sound to help make earth a better place to live.

FREEDOM SHIP: *whereas Noah used gopher wood, Sun Ra's ark was made of sound, built of instruments, and engineered by musicians.*

As well as to Ra, Build an Ark dedicate the album to another ark advocate, pianist Horace Tapscott, who founded the Pan Afrikan People's Arkestra in 1961. Tapscott wasn't interested in outer space. He was determined to foster black community through the preservation of black music. "We would preserve the music on our ark," Tapscott wrote in his 2001 autobiography, *Songs of the Unsung* (Duke University Press). "And it will be around for people to listen to and enjoy." He saw his ark as a "cultural safe house" that would grow deep roots in local neighborhoods like Houston's Third Ward (where he was born) and LA's Central Avenue (where he was raised).

But he also saw it as a tool of mentorship and education, a way of passing along the values of community and respect to younger generations. It seems to have worked. Build an Ark are the arkestra born of the Arkestra, and though some of their compositions are avowed throwbacks to the jazz collectives of the '60s and '70s, the band stay contemporary at the right moments. Peter Harris's anti-war poem tucked inside the balaphones, acoustic guitars, and trap drums of "Love Is Our Nationality" is an urgent reminder that calls for community and peace ("Unpin your badge," he hums, "reveal your ribcage") cannot simply be left as mere historical nostalgia. As we end a year of groundless war and astounding political deception, they must be heard anew, as necessary interventions of dissent, as protests against another age of flawed humanity. ■

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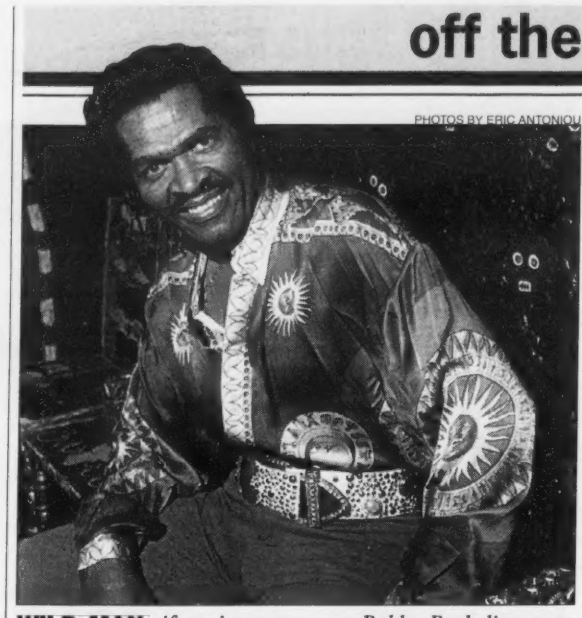


WILD MAN: *if you've never seen Bobby Rush live, note that this new concert-length DVD and music CD set captures him in solid form.*

pop

★★★ **NEW YORK CITY ROCK N ROLL (Radical).** "The bands herein come out of mighty Manhattan, not out of frat-row Williamsburg," producer Steven Blush sneers in the liner notes to this solid 22-track compilation of NYC sleaze. That means no Strokes clones — everyone on this album likes the New York Dolls more than the Velvet Underground, and the favored hangout is Don Hill's, a seedy club located at the foot of the Holland Tunnel. Bad girls are the life of the party: Slunt frontwoman (and erstwhile VH1 personality) Abby Gennet steals your money and cranks up the boogie on "The Best Thing"; Gina from Bantam takes the grimy punk of her other band, Lunachicks, in artier directions on "The Car." The catchiest song is Pretty Suicide's "Should've Said Goodbye," a perky kiss-off that rocks like Letters to Cleo on a Mötley Crüe kick. Dirty Mary get the most laughs with "Drinkin & Drivin," which imagines Rudy Giuliani sitting at the wheel with a flask in his hand. Supervillain and the Nolan Gate add metal to the mix, bringing the album to a close with a high-testosterone flourish.

— Sean Richardson

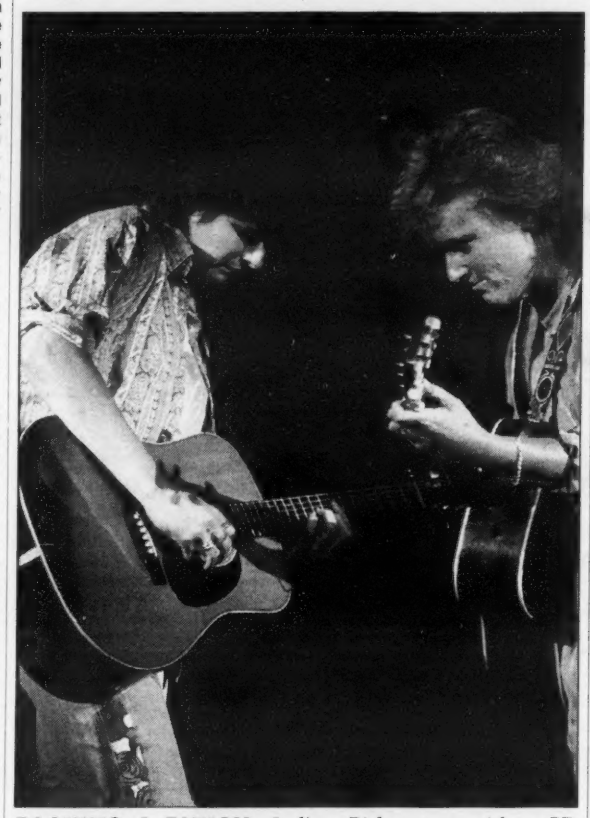
(The New York City Rock n Roll Tour features performances by Slunt, Bantam, and Pretty Suicide this Friday, February 20, at Bill's Bar; call 617-421-9678.)

★★★1/2 **Indigo Girls, ALL THAT WE LET IN (Epic).** Since their 1987 independent debut, *Strange Fire* (eventually reissued by Epic), Indigo Girls have endured the test of time with a string of nine engaging studio offerings. This new one continues where 2001's *Become You* left off; paired again with producer Peter Collins, the Girls deliver an 11-song cycle that packs potent metaphors against a predominantly upbeat soundscape. The opening "Fill It Up" frames its tale of a failing romance with references to the depleting ozone layer. Amy Ray's ska-flavored "Heartache for Everyone" documents a hard-learned lesson in unrequited love; the shimmering "Free in You" is a classic Indigo-style love song about devotion that transcends self-doubt. The single "Perfect World" is fueled by an infectious chorus even as it examines the lies we tell ourselves and each other to make reality more palatable. But *All That We Let In* rides on its vocal performances: Emily Saliers's comforting tones, Ray's tension-building rasp, and the bluesy expertise of Joan Osborne, who turns up sporadically.

— Christopher John Treacy

★ **Melissa Etheridge, LUCKY (Island/Universal).** Melissa Etheridge's eighth album is a hodge-podge ranging from Creed-like anthems to un-funky funk songs and cut-and-paste guitar bits buried under layers of noise. The grit in her voice is lost to excessive overproduction. No more messy infatuation or hard-done-by rants of an obsessive former lover; no more vulnerable, innuendo-filled fury — instead, we get lyrics that are unimaginative and dull ("I want to know how lucky lucky can be"). Bringing a new dimension to jock rock, "Secret Agent," "Giant," and "Kiss Me" induce visions of head-banging mullets. The poppier "Breathe," "Meet Me in the Dark," and "Will You Still Love Me" rely on hackneyed verse/chorus/verse/bridge/chorus arrangements in a pale rehash of her past recordings. Although the tribute to gay September 11 hero Mark Bingham, "Tuesday Morning," is meant in good spirit, the song is a cacophony of choppy overdubs and badly placed instrumentation. And "Come On Out" is a misguided funk song with spiraling circus sounds and too many layers. At one time, Etheridge could be likened to Bruce Springsteen; she now sounds more like Kim Carnes. The rawness on *Lucky* is contrived; gone are the blood, sweat, and fire she wooed us with in the beginning.

— Zoë Gemelli



PACKING A PUNCH: *Indigo Girls return with a CD that's well up to par.*

★★1/2 **The Notwist, DIFFERENT CARS AND TRAINS (Domino).** This long-running German band seduced lots of American indie types last year when their 2002 album *Neon Golden* was issued in the US after an enthusiastic reception at home. The album's warm-and-fuzzy synthesis of lap-top bleeps and guitar-pop melodies made for a perfect European counterpart to the Postal Service's computerized West Coast emo. On this five-song EP — released to tide fans over while the group's members attend to various side projects — they take advantage of their popularity, stripping the music of some of its cozy accessibility.

Two remixes of *Neon Golden* tunes by Console (actually keyboard player Martin Gretschmann) increase the rhythmic bump of the originals while threatening singer Markus Acher's reedy croon with swirling synth washes and hard-edged bass fuzz. In a long remix of "This Room," Four Tet and Manitoba stretch Acher's melodies across chopped-up live drums and chiming bells; what's lost in song form is made up in a persistent, undulating groove. The previously unreleased "Red Room" is even less catchy, unless you hum along to wind instruments blowing wheezy whole notes; the space-age dub title track is virtually useless unless you hear it through headphones. In all, a satisfying example of Germanic obstinacy.

— Mikael Wood

dance

★★★★ **Hex Hector, REMIXOLOGY (Ultra).** Here's an absolute must-have for dance-music goddesses. The diva-vocal emphasis of house-music DJ Hex Hector's work will remind veteran discophiles of the songstress stylings of DJ David Morales; Hector's mixes, however, press harder than Morales's, and louder. He fills the interludes between vocal passages with deep, pumping sound effects, and he moves from the softness of garage style to hard electronica with greater abandon than does Morales. The intensity of his mixes recalls the work of Little Louie Vega, but Hector's music feels plush and dreamy where Vega's plays it rough and tangible.

On his first CD session — a single CD rather than a two-disc set, unfortunately — Hector makes the rhythm coast smoothly and the vocals soar, seemingly in tandem, easy and ecstatic at the same time, an ease made all the more beautiful because his song choices cling to the soulful and Afro-Brazilian disco roots of house. Imagine, if you can, in the chilly, scratchy age of trance, a set that includes Joi Cardwell's "Soul To Bare," No Smoke's deeply tribal 1988 hit "Koro Koro," Ekova's samba-beat "Starlight," songs by Deborah Cox and Angie Stone, MAW (Masters at Work — one of whom is Little Louie Vega) Featuring Wummi's "Ekabo," a Timo Maas/EBTG "Temperamental," HQ2 Presents Kim Sozzi's "We Get Together," and KMC's "I Feel So Fine," these last two sounding sweet and strong, mesmerizing, invitingly female. Hector sprays on just enough rhythmic perfume — sonic echo, instrumental feedback, quiet low beats, spacy hums — to flower the music and purple it up.

— Michael Freedberg

dvds

★★★ **Bobby Rush, LIVE AT GROUND ZERO (Deep Rush Visuals).** Bobby Rush is one of the wildest entertainers in blues — a veteran who ran with Muddy Waters and other classic performers during his formative musical years in Chicago and today is the undisputed king of the chitlin circuit. If you've never seen him live, you should note that this concert-length-DVD-and-music-CD set captures Rush in solid form, if maybe a bit reserved before the cameras, in the Clarksdale (Mississippi) club Ground Zero. Imagine Redd Foxx with a dirtier mind and a cleaner mouth and you've got a bead on Rush.

Flanked by his booty-shaking dancers, he crafts the performance from his horny showmanship, his spot-on ability as a singer, harpman, guitarist, and bandleader, and a knack for writing tunes that brim with playful down-home wit. His hard-edged singing and youthful and vigorous antics make it hard to believe he's been on stages for 50 years. And the gritty funk and smooth soul blues riffs that fuel crowd-pleasing numbers like the lusty "You, You, You" and hits like the double-entendre-laden sexual plea "Chicken Heads" take him even farther from the music's traditional realm. Both discs cover the 11-song concert, and the music disc adds two bonus tracks: the Rush favorites "Sue," a playful tale of sexual initiation, and "That Thang," a slinky funk update of Willie Dixon's classic "Same Thing."

— Ted Drozdowski

★★★★ **MY FAIR LADY (Warner Bros.).**
★★★★ **BEST OF THE BROADWAY MUSICALS (Good Times).** When Julie Andrews was cast as Eliza Doolittle in *My Fair Lady*, she was a relative unknown whose only previous Broadway role was the ingénue lead in Sandy Wilson's *The Boy Friend*. New York fell in love with her, and we can see her radiant poignance in a thrilling clip from *The Ed Sullivan Show* of her singing and dancing in "Wouldn't It Be Loverly," five years after the show opened. *Best of the Broadway Musicals*, a DVD of "classic performances from *The Sullivan Show*," also includes Celeste Holm in "I Cain't Say No," the number that brought her stardom in *Oklahoma!*, Carol Lawrence and Larry Kert in *West Side Story*'s "Tonight," and Andrews again in a heavenly song and dance with Richard Burton from *Camelot*.

As usual, Hollywood chose a big star for the film — Audrey Hepburn, who was also wonderful, especially in the later transformation scenes. According to the superb "making-of" documentary that's now included on the new double-disc *My Fair Lady* motion-picture DVD, with narration by co-star Jeremy Brett, Hepburn was desperate to do her own singing (as was Brett, who didn't get to use his own voice for "On the Street Where You Live"). She actually filmed at least two songs, "Wouldn't It Be Loverly" and "Show Me," lip-synching to her own voice (even the old single *My Fair Lady* DVD includes this footage as a bonus). Both songs take on a dimension of character missing in the film itself, where soprano Marni Nixon's generic British operetta voice erases Hepburn's irresistible vocal personality. Was it fate or karma that Hepburn was one of the few people connected with *My Fair Lady* who wasn't nominated for an Oscar (because she didn't do her own singing?), and that Julie Andrews won for *Mary Poppins*. Both DVDs are indispensable for the full fascinating picture.

— Lloyd Schwartz

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television

THURSDAY

7:30 (2) Basic Black: *Acting Out: Men and Women.* An edition of *Say, Brother* from 1976 discusses the relationship between male and female African-Americans. Plus a segment on the topic from the theatrical trilogy *Black Dyad.* (Until 8 p.m.)

8:00 (25) Planet of the Apes (movie). Tim Burton's 2001 remake of the classic time-machine/devolution epic. Starring Mark Wahlberg as the strange visitor from the 20th century and Helena Bonham Carter as the subtextual love interest. (Until 10:30 p.m.)

9:00 (2) Frontline: *Tax Me If You Can.* Don't ever let anyone tell you that the rich pay taxes. Even before Bush lowered their rates, there were plenty of ways for the wealthy to dodge that obligation whose inevitability the rest of us equate with death. Hedrick Smith explains it all and looks at the role that big-deal accounting firms play in abuses that shelter up to an estimated $50 billion from the treasury each year. To be repeated tonight at 2 and 4 a.m. (Until 10 p.m.)

FRIDAY

8:00 (24) Celebrity Spelling Bee. We're just catching up with this at round two (the finals are next week), and morbid curiosity has kicked in. Apparently some celebs have been spelled down already, but the initial list of contestants included Corbin Bernsen, Harry Anderson, Alice Cooper, Brett Butler, Meshach Taylor, Eric Roberts, Erin Brodie, George Wendt, and Vincent "Big Pussy Bonpensiero" Pastore — many of whom haven't worked much lately. Some Hollywood types are smarter than others. Here's hoping Cooper and Pastore have made it to the second round. "Vincent, spell 'antidisestablishmentarianism.' " "Fuckin'-a, fuckin'-n, fuckin'-t . . . " (Sorry, sometimes the oldest jokes are the best.) (Until 9 p.m.)

10:00 (44) Coupling, "Perhaps, Perhaps, Perhaps." Sally has, it seems, talked babies to Patrick but is having second thoughts. This will be funnier than it sounds. (Until 10:30 p.m.)

SATURDAY

2:00 (4) Basketball. Notre Dame versus UConn.

5:00 (44) Race: The Power of an Illusion: *The Difference Between Us, The Story We Tell,* and *The House We Live In.* A three-part look at our common assumptions about race and racial divides — beginning with the notion that just as pine and oak are more like wood than they are like anything else, human races have more in common than not. (Until 8 p.m.)

7:00 (2) Downside Up. This *Greater Boston Arts* special presentation (we thought the *GBA* series title had been discontinued) is a fascinating film by North Adams native Nancy Kelly about how Mass MoCA worked wonders on that down-and-out post-industrial town on no beaten track. Great stuff seeing a range of locals confronting the modern art. Mass MoCA, by the way, is a long way from anywhere, but well worth a weekend trek. (Until 8 p.m.)

8:00 (2) The Medici: Godfathers of the Renaissance: *The Medici Popes* and *Power vs. Truth.* Pope Leo X was actually a Medici scion named Giovanni who returned from exile to rule Florence and from there got himself named Holy Father so he could bankrupt the church. This forced him to oversell plenary indulgences; that ticked off Martin Luther, and the rest is Reformation history. The second hour looks at poor Galileo Galilei, whose Medici-funded scientific enquiry put him at odds with the Church. To be repeated tonight at 1 a.m. (Until 11 p.m.)

8:00 (5) Cast Away (movie). Tom Hanks and a volleyball survive being stranded on a desert island with a Fed-Ex delivery. We saw a Fed-Ex truck in Boston that wasn't double-parked last week. Should have made the front page. (Until 11 p.m.)

11:00 (2) Colorvision: *Dreams.* Daisy Fuentes hosts three more indie films by filmmakers of color. "Peeping Tom" recounts a bad day in the life of a kid who dreams about catching his neighbor nude; "Dirty Laundry" follows the soap-opera coming-of-age fantasies of a Mexican girl; and "Tall Girl" peeks into the psyche of an African-American tomboy who wants to be a sexy Latina. To be repeated tonight at 3 a.m. (Until midnight.)

Midnight (2) Austin City Limits. Featuring music from Jackson Browne. To be repeated on Sunday at 5 a.m. (Until 1 a.m.)

SUNDAY

12:30 (5) Basketball. The Cleveland Cavaliers versus the New York Knicks.

2:00 (4) Basketball. Wisconsin versus Michigan.

4:00 (4) Basketball. Maryland versus Duke.

6:00 (2) Watergate Plus 30: Shadow of History. Repeated from last week. Interviews with some of the participants in the White House–sanctioned 1972 break-in at Democratic National Headquarters in the Watergate Hotel in DC. That was back when Nixon was the biggest liar we'd ever had as president. (A digression: if you haven't already, for a good time, go to www.blackstarsblog.com/bushin41point2.htm.) (Until 8 p.m.)

hot dots
BY CLIF GARBODEN

8:00 (2) Nature: *Holy Cow.* In which PBS asks, "What makes cows the most successful and influential domestic animal on earth?" We suppose that depends on whether one considers being milked and eaten an attribute of success. (Until 9 p.m.)

8:00 (44) The Purple Rose of Cairo (movie). Ultimately tedious 1985 Woody Allen comedy about a Depression-era movie fan (Mia Farrow) who meets her screen idol (Jeff Daniels) in some nether world between the screen and the audience. (Until 9:20 p.m.)

9:00 (2) Masterpiece Theatre: *The Forsyte Saga, Series Two,* part three. The secret relationship between Fleur and Jon is threatened by more squabbling. To be repeated tonight at midnight, and on Channel 44 at 1 and 4 a.m. (Until 11 p.m.)

9:00 (4) Raising Waylon (movie). A 2004 TV-movie about a nine-year-old orphan boy (Jeremy Bergman) living with an aunt who looks a lot like Doris Roberts in a retirement home who moves in with his young godparents (Poppy Montgomery and Thomas Gibson), who have a tough time of it. (Until 11 p.m.)

9:20 (44) The Unsinkable Molly Brown (movie). Meredith Willson's 1964 movie adaptation of his Broadway musical about *Titanic* survivor Brown and her all-American spunk. Debbie Reynolds is perky beyond all imagining in the title role. Lots of rip-roarin' and some great tunes. Harve Presnell and Ed Begley co-star. (Until 11:30 p.m.)

5:00 a.m. (2) Austin City Limits. Repeated from Saturday at midnight and featuring Jackson Browne. (Until 6 a.m.)

MONDAY

9:00 (2) The American Experience: *Public Enemy #1.* That was John Dillinger, the first US crook to hold the title. Here we have the story of his bloody exploits, his popular image, and his demise at the hands of J. Edgar Mary Hoover's FBI. To be repeated tonight at 1 a.m. (Until 10 p.m.)

9:00 (44) The Six Wives of Henry VIII: *Jane Seymour and Anne of Cleves* and *Catherine Howard and Catherine Parr.* The final four in documentary form based in part on their own writings. To be repeated tonight at 4 a.m. on Channel 2. (Until 11 p.m.)

10:00 (2) The Making of *Butch Cassidy and the Sundance Kid.* Is this being re-released or something? Anyway, except for that "Raindrops Keep Fallin' on My Head" misstep, George Roy Hill's 1969 Paul Newman/Robert Redford outlaw-buddy movie is actually better than people remember. This behind-the-scenes recap features commentary from Hill, Newman, and Redford. To be repeated tonight at 2 a.m. (Until 11 p.m.)

TUESDAY

7:30 (2) La Plaza: *Conversations with Ilan Stavans: Francisco Goldman.* Author Goldman (*The Ordinary Seaman*) talks about his latest, *The Divine Husband.* (Until 8 p.m.)

8:00 (2) Nova: *Spies That Fly.* Make that flying things that spy. A look at our military's unmanned aerial surveillance vehicles. To be repeated tonight at 1 and 3 a.m. on Channel 44. (Until 9 p.m.)

9:00 (2) Innovation: *SpyCatchers.* A tour of all the latest espionage gadgets. James Bond stuff for real. We've come a long way from the sword in a cane and the two-way wrist radio. (Until 10 p.m.)

9:00 (44) Indie Select: *All Men Are Sons.* What's up, Dad? Filmmaker John Badalament's documentary about five diverse males seeking to understand their fathers. (Until 10 p.m.)

10:00 (2) Nova: *Submarines, Secrets, and Spies.* It seems that during the Cold War there were a lot of unreported submarine "accidents." Now it can sort of be told. (Until 11 p.m.)

10:00 (44) Independent Lens: *Jimmy Scott: If You Only Knew.* A first-person account of the jazz vocalist's rise to international fame. It all started, we gather, when Scott was 14 and was inspired by Judy Garland's "Over the Rainbow." To be repeated tonight at 4 a.m., and on Channel 2 at 3 a.m. (Until 11:30 p.m.)

4:30 a.m. (2) Fiesta in the Sky. We're not even going to bother to explain why we list this, or why its listing is always about hot-air balloons in short-story form. Brother Jim-Jam toppled out of the mango tree and landed with a thunk on the soft sand below. Gazing skyward in a slightly drunken daze, he spotted a colorful hot-air balloon hovering above the remote mountain hydroelectric plant to the south. All the same, the defrocked Franciscan was as surprised as anyone when the lights went out all over the island paradise where he lived in exile. (Until 5 a.m.)

WEDNESDAY

8:00 (2) In Search of Shakespeare: *For All Time.* Historian Michael Wood continues his revisionist Bard bio with a look at the playwright's life during the reign of James I. (Until 9 p.m.)

8:00 (44) First Breath: Cradle in the Sea: *Spotted Dolphin, Manatee, Harbor Seal, Sea Otter, Killer Whale,* and *Grey Whale.* Six half-hour shows about baby sea mammals. Warning: this is a PBS show, so some of the stars will be ruthlessly killed, and you'll feel sick about it even though you understand the laws of nature. To be repeated tonight at 3 a.m. on Channel 2. (Until 11 p.m.)

9:00 (2) American Masters: *Judy Garland: By Myself.* No longer a woman of mystery she. Judy never wrote her autobiography, but she made a lot of tape-recorded notes for it — and they form the narrative for this documentary. To be repeated tonight at 1 a.m., and on Channel 44 at 1 and 4 a.m. (Until 11 p.m.)

THURSDAY

7:30 (2) Basic Black: *Ujima: Black Solidarity Day.* Continuing its trip down memory lane to the days when this African-American 'GBH show was called *Say, Brother,* the *Basic Black*–sters offer a 1972 installment that tried to get Malcolm X's birthday off the ground as Ujima. Can't find that on our 2004 calendar, but it was a good idea. (Until 8 p.m.)

8:00 (25) American Pie 2 (movie). Twice baked, once shy. Jason Briggs and Shannon Elizabeth *et al.* come home for the first summer after a year of college and relive much of the first movie. (Until 10 p.m.)

9:00 (2) Frontline: *The Invasion of Iraq.* A one-year-anniversary of our invasion of Iraq covering the highlights, strategies, battles, etc. from both sides. Special attention will no doubt be paid to Saddam's brilliant counter-intuitive strategy of not using all his weapons of mass destruction when the largest army in the world started blowing up his country. To be repeated tonight at 1 and 4 a.m. on Channel 44. (Until 11 p.m.)

film listings

Unless otherwise noted, all film listings this week are for Friday February 20 through Thursday February 26. Times often change with little notice, so please call the theater before heading out. For complete film-schedule information, check the *Boston Phoenix* Web site at http://www.bostonphoenix.com.

boston

■ **BOSTON COMMON** (617-423-3499), 175 Tremont St.
Against the Ropes: Fri.-Tues., 11:20 a.m., 1:55, 4:40, 7:40, 10:10; Fri.-Sat., 12:30 a.m.
Confessions of a Teenage Drama Queen: Fri.-Tues., 11 a.m., 1:30, 4:20, 7:10, 9:40; Fri.-Sat., 12:05 a.m.
Eurotrip: Fri.-Tues., 11:10 a.m., 1:40, 4:30, 7:20, 10
The Passion of the Christ: Wed.-Thurs., 10:15 a.m., 1:10, 4:10, 10:20
Welcome to Mooseport: Fri.-Tues., 10:40 a.m., 1:20, 4, 7, 9:50; and Fri.-Sat., 12:20 a.m.
Along Came Polly: Fri.-Tues., 1:10; Fri., Sun.-Tues., 7:30
Barbershop 2: Fri.-Tues., 10:35 a.m., 12:50, 3:20, 6:10, 8:10, 9, 11; Fri.-Sat., 11:40
Big Fish: Fri.-Tues., 1:15, 4:15, 7:25, 10:30
The Butterfly Effect: Fri.-Tues., 12:10, 3, 5:45, 8:30, 11:10
The Dreamers: Fri.-Tues., 10:30 a.m., 1, 1:20, 2:35, 4:10, 5:20, 6:50, 9:25; Fri.-Sat., 12:15 a.m.
50 First Dates: Fri.-Tues., 11:40 a.m., 12:40, 2:25, 3:40, 5, 6:20, 7:50, 9:30, 10:20; Fri.-Sat., midnight
Girl with a Pearl Earring: Fri.-Tues., 11:50 a.m., 2:30, 5:35, 8:40, 11:05
The Last Samurai: Fri.-Tues., 3:50, 9:55
The Lord of the Rings: The Return of the King: Fri.-Tues., 12:20, 4:50, 9:10
Miracle: Fri.-Tues., 11:25 a.m., 12:30, 2:10, 3:30, 5:10, 6:30, 8, 9:20, 10:50; Fri.-Sat., 11:50
Monster: Fri.-Tues., 11:30 a.m., 2:50, 5:30, 8:50, 11:15
The Perfect Score: Fri.-Tues., 10:50
Something's Gotta Give: Fri.-Tues., 12:25, 3:45, 6:40, 10:15
You Got Served: Fri.-Tues., 10:45 a.m., 12:55, 3:10, 5:55, 8:20, 10:40

■ **COPLEY PLACE** (617-266-1300), 100 Huntington Ave.
Catch That Kid: 10:55 a.m., 1:10, 3:10, 5:15
Cidade de Deus/City of God: 10:45 a.m., 1:25, 4:30, 7:15, 10
Cold Mountain: 12:50, 3:50, 7, 10:15
The Cooler: 3:40, 9:20
The Fog of War: 9:50; and Sat.-Thurs., 7:25
House of Sand and Fog: 3:30; and Fri.-Mon., noon; Fri.-Sun., 6:05, 8:50; Mon., 8:25; Mon.-Wed., 10:45
In America: 11:10 a.m., 2, 4:15, 6:45, 9; and Fri.-Sat., 11:15
Looney Tunes: Back in Action: Tues.-Wed., noon, 6:05
Lost in Translation: 11:20 a.m., 1:40, 4, 6:25, 8:40; and Fri.-Sat., 11:05
Love Actually: 11:40 a.m., 6:35
Master and Commander: The Far Side of the World: 3:20, 9:40
Mystic River: 11:50 a.m., 2:50, 5:45, 9:10
Les triplettes de Belleville/The Triplets of Belleville: 12:15, 2:35, 4:55, 7:40, 10:30
Touching the Void: 11:30 a.m., 3, 5:30, 8:10, 10:45
21 Grams: 12:30, 6:15

■ **FENWAY** (617-424-6266), 201 Brookline Ave.
Against the Ropes: 1:30, 4, 4:45, 7:45, 9:15, 10:30
Eurotrip: 2, 4:30, 7:15, 9:50
Welcome to Mooseport: 1:15, 4, 7, 9:40
Along Came Polly: 2:15, 5:20, 8, 10:30
Barbershop 2: 1:50, 4:30, 7:10, 9:45
Big Fish: 4:15, 11
The Butterfly Effect: 2:20, 5:15, 8:15, 11:15
Catch That Kid: 2
Cold Mountain: 12:50, 7:30
50 First Dates: 1:30, 4, 4:45, 6:40, 7:45, 9:15, 10:30
The Lord of the Rings: The Return of the King: 1, 5, 9
Miracle: 1:10, 4:15, 7:30, 10:45
Mystic River: 12:45, 3:50, 7:20
You Got Served: 10:35

■ **MUSEUM OF SCIENCE**, Omni Theatre (617-723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Volcanoes of the Deep Sea
Africa: The Serengeti
Jane Goodall's Wild Chimpanzees
Lewis and Clark: Great Journey West
Space Station
To Fly

■ **NEW ENGLAND AQUARIUM**, Simons IMAX Theatre (866-815-IMAX), Central Wharf, Boston. Tickets $12, $10 for ages 3-11 and seniors.
Bugs! In 3D
Cirque de Soleil
Ghosts of the Abyss
The Matrix Reloaded
Ocean Wonderland

brookline

■ **CHESTNUT HILL** (617-277-2500), Rte. 9 and Hammond St.
Please call to confirm bookings and times
Confessions of a Teenage Drama Queen
Welcome to Mooseport
Catch That Kid
Lost in Translation
Master and Commander: The Far Side of the World
Miracle
Mystic River

■ **CIRCLE CINEMA** (617-566-4040), Cleveland Circle.
Please call for times
Against the Ropes
Eurotrip
Along Came Polly
Barbershop 2
Big Fish
Cold Mountain
50 First Dates

■ **COOLIDGE CORNER** (617-734-2500), 290 Harvard St.
My Architect: 3, 5:10, 9:45; and Fri.-Sun., 12:30; Fri.-Sun., Wed.-Thurs., 7:15; Mon., 7:40; Tues., 7:30
The Fog of War: 5:20, 10; and Fri.-Sun., Tues.-Thurs., 7:40; Sat.-Sun., 12:40
Les triplettes de Belleville/The Triplets of Belleville: 3:30; and Fri.-Sun., 1:30; Fri.-Sun., Wed.-Thurs., 5:30; Fri.-Sun., Tues.-Thurs., 9:45; Mon., 5, 10:15
Être et avoir/To Be and To Have: 2:45; and Fri.-Mon., Wed., 7:30
Wet Hot American Summer: Fri.-Sat., midnight
Blood Feast: Fri.-Sat., midnight
Academy Award Nominated Shorts: Mon., 7
Snow in August: Tues., 5
Silent Shakespeare: Thurs., 6:30

cambridge

■ **BRATTLE** (617-876-6837), 40 Brattle St., Harvard Sq.
Bugs Bunny Film Festival: Fri.-Sun., 1:30, 3:30
Kitchen Stories: 5:30, 7:30, 9:30
Reservoir Dogs: Tues., 7:30

■ **FRESH POND MALL** (617-661-2900), 168 Alewife Brook Parkway
Against the Ropes: 11:30 a.m., 2:10, 4:50, 7:20, 10:10
Confessions of a Teenage Drama Queen: 11:45 a.m., 2:25, 5, 7:50, 9:50
Eurotrip: 12:15, 3, 5:15, 8:10, 10:25
Welcome to Mooseport: 11:20 a.m., 1:45, 4:10, 6:50, 10
Barbershop 2: noon, 2, 5:10, 7:05, 9:35
Cold Mountain: 2:45, 9:30
50 First Dates: 11 a.m., 1:10, 3:20, 5:45, 8:20, 10:45
The Lord of the Rings: The Return of the King: 12:30, 4:40, 8:45
Master and Commander: The Far Side of the World: 11:10 a.m.; and Sat.-Thurs., 6:10
Miracle: 10:40 a.m., 1:30, 4:25, 7:35, 10:35
Something's Gotta Give: 12:50, 3:45, 6:30, 9:20

■ **HARVARD SQUARE** (617-864-4580), 10 Church St.
Osama: 11:20 a.m., 1:30, 3:50, 6, 8:10, 10:30; and Fri.-Sat., 12:15 a.m.
The Passion of the Christ: Wed.-Thurs., 11 a.m., 1:50, 4:45, 7:40, 10:30
Big Fish: 11 a.m., 1:45, 4:30, 7:20, 10:15
Cidade de Deus/City of God: 12:10, 3, 6:20, 9:10; and Fri.-Sat., 11:45
The Dreamers: 12:50, 3:30, 6:40, 9:30; and Fri.-Sat., midnight
Mystic River: 1:10, 4:10, 7, 10
The Rocky Horror Picture Show: Sat., midnight

■ **KENDALL SQUARE CINEMA** (617-499-1996), One Kendall Sq.
Les yeux sans visage/Eyes Without a Face: 1:55, 4:05, 7:35, 9:45; and Sat.-Sun., 11:55 a.m.
The Cooler: 2:50, 5:10, 7:45, 10:05; and Sat.-Sun., 12:20
The Fog of War: 2:15, 4:50, 7:20, 9:50; and Sat.-Sun., 11:40 a.m.
Girl with a Pearl Earring: 1:50, 4:25, 7, 9:20; and Sat.-Sun., 11:20 a.m.
In America: 1:30, 4:10, 6:40, 9:05; and Sat.-Sun., 11:10 a.m.
Monster: 2:25, 5, 7:30, 10; and Sat.-Sun., 11:50 a.m.
My Architect: 1:40, 4:20, 6:55, 9:30; and Sat.-Sun., 11:05 a.m.
Touching the Void: 2:05, 4:35, 7:10, 9:40; and Sat.-Sun., 11:30 a.m.
Les triplettes de Belleville/The Triplets of Belleville: 2:35, 4:45, 6:45, 9; and Sat.-Sun., 12:10

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass. Ave.
Along Came Polly: 1:15, 3:10, 5:05; and Fri.-Sun., 11:15 a.m.
Calendar Girls: 1:25, 3:30, 5:40, 7:50, 10; and Fri.-Sun., 11:20 a.m.
Cheaper by the Dozen: 1:05, 3; and Fri.-Sun., 11:10 a.m.
House of Sand and Fog: 5, 7:25, 9:50
The Last Samurai: 7, 9:50
Lost in Translation: 1:30, 3:35, 5:45, 7:55, 10:05; and Fri.-Sun., 11:25 a.m.
Mona Lisa Smile: 4:55, 7:30, 9:55
Peter Pan: 2; and Fri.-Sun., 11:30 a.m.
The Station Agent: 5:35, 7:40, 9:45
Teacher's Pet: 1:35, 3:40; and Fri.-Sun., 11:35 a.m.

■ **BRAINTREE**, AMC X (781-848-1070), South Shore Plaza
Please call for bookings and times

■ **BURLINGTON**, AMC X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
Against the Ropes: 1:20, 4:05, 7:05, 9:45
Confessions of a Teenage Drama Queen: 1, 3:10, 5:15, 7:50, 10:10
Eurotrip: 1:40, 4:30, 7:10, 9:40
Welcome to Mooseport: 1:50, 4:45, 7:40, 10:15
Along Came Polly: 1:10, 4:35, 7:15, 9:35
Barbershop 2: 1:35, 4:10, 7:45, 10:15
Big Fish: 1:30, 7:30
Catch That Kid: 4:15, 10:05
50 First Dates: 1:45, 4:40, 7:20, 9:55
The Lord of the Rings: The Return of the King: 2, 7:30
Miracle: 1, 4, 7, 10:05

■ **DEDHAM**, Community Theatre (781-326-1463), 580 High St.
Girl with a Pearl Earring: 4:45, 7, 9:15; and Fri.-Sun., Wed., 12:30, 2:20
Monster: 4:45, 7:15, 9:30; and Fri.-Sun., Wed., 12:15, 2:30
Haunted Mansion: Fri.-Sun., Wed., 10:30 a.m.
Brother Bear: Fri.-Sun., Wed., 10:30 a.m.

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times
Confessions of a Teenage Drama Queen
Eurotrip
Barbershop 2
Catch That Kid
Cold Mountain
50 First Dates
Miracle
Mystic River
Peter Pan
Something's Gotta Give
You Got Served

■ **FRAMINGHAM**, AMC XV (508-628-4400), 22 Flutie Pass, off Worcester Rd., Rte 9
Please call for bookings and times

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
In America: 4:45, 7:10; and Fri.-Sat., 9:30; Sat.-Sun., 2:30

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass. Ave.
Girl with a Pearl Earring: 7, 9; and Fri.-Sun., 1, 3, 5
Mystic River: 6:40, 9:30; and Fri.-Sun., 1, 3:45

■ **MAYNARD**, Fine Arts Theatre (978-897-8100), 19-21 Summer St.
Cold Mountain: Fri.-Sat., 7:45; Sat.-Thurs., 1, 4; Sun.-Thurs., 7
50 First Dates: Fri.-Sat., 7, 9:30; Sat.-Thurs., 12:30, 3:15; Sun.-Thurs., 7:30
Miracle: 12:45, 3:30; and Fri.-Sat., 6:45, 9:15; Sun.-Thurs., 7:15
The Passion of the Christ: Wed.-Thurs., 7

■ **NEWBURYPORT**, Screening Room (978-462-3456), 82 State St.
House of Sand and Fog: Fri.-Sat., 6, 8:45; Sat., 3:15; Sun.-Thurs., 7:30

■ **NEWTON**, West Newton Cinema (617-964-6060), 1296 Washington St.
Osama: 11:20 a.m., 1:50, 4:30, 7:05, 9:10
Brother Bear: Fri.-Sun., 9:10 a.m.
The Company: 1:25, 9
The Cooler: 11:10 a.m., 1:35, 6:55, 9:05
Gloomy Sunday: 10:50 a.m.
House of Sand and Fog: 4
In America: 1:45, 4:20, 6:45, 9:10; and Fri.-Sat., Mon.-Thurs., 11:10 a.m.
My Architect: 10:50 a.m., 1:25, 4, 6:30, 9
Peter Pan: Fri.-Sun., 9 a.m.
Something's Gotta Give: 10:45 a.m., 1:20, 4, 6:35, 9:05
The Station Agent: 4:15, 7
Teacher's Pet: Fri.-Sun., 9:20 a.m.

■ **RANDOLPH**, Showcase Cinema (781-963-5600), Rte. 139.
Please call for times
Against the Ropes
Eurotrip
Along Came Polly
Barbershop 2
The Butterfly Effect
Cheaper by the Dozen
Cold Mountain
50 First Dates
The Lord of the Rings: The Return of the King
Miracle
Mystic River
You Got Served

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times
Against the Ropes
Confessions of a Teenage Drama Queen
Eurotrip
Along Came Polly
Barbershop 2
Big Fish
Catch That Kid
Cheaper by the Dozen
Cold Mountain
50 First Dates
The Lord of the Rings: The Return of the King
Miracle
Monster
Something's Gotta Give

■ **SOMERVILLE**, Loews Theatres (617-628-7000), 35 Middlesex Ave., Assembly Sq. Mall
Against the Ropes: 11:40 a.m., 2:30, 5:10, 7:50, 10:40
Confessions of a Teenage Drama Queen: 11 a.m., 1:20, 3:50, 6:30, 9; and Fri.-Sat., 11:10
Eurotrip: 11:50 a.m., 2:20, 4:40, 7, 9:20; Fri.-Sat., 11:40
Welcome to Mooseport: 11:10 a.m., 2, 4:50, 7:30, 10:20
Barbershop 2: 12:30, 3, 5:30, 8, 10:30
Cold Mountain: noon, 3:30, 6:40, 10
50 First Dates: 11:20 a.m., 1:40, 4:10, 6:50, 9:10; and Fri.-Sat., 11:30
The Lord of the Rings: The Return of the King: 12:10, 4:20, 8:40
Master and Commander: The Far Side of the World: 12:40, 3:40, 7:10, 10:10
Miracle: 11:30 a.m., 2:50, 6, 9:30
Mystic River: 12:20, 2:40, 6:20, 9:50
You Got Served: 1, 3:20, 5:40, 8:20, 10:50

■ **SOMERVILLE THEATRE** (617-625-5700), 55 Davis Sq.
Along Came Polly: 3:20, 5:15, 7:25, 9:45; and Fri.-Sun., 1:15
The Last Samurai: Fri., 1; Fri., Mon., Thurs., 3:50, 6:50, 9:40
Lost in Translation: 3:15, 5:20, 7:35, 9:55; and Fri.-Sun., 1:05
The Station Agent: 3:10, 5:10, 7:15, 9:30; and Fri.-Sun., 1:10
21 Grams: 4:50, 7:20, 10; and Fri.-Sun., 2:10
Banff Mountain Film Festival: Tues.-Wed., 7

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
The Passion of the Christ: Wed.-Thurs., 1, 3:45, 6:30, 9:15
The Dreamers: 3:50, 6:35, 9:10; and Fri.-Sun., 1:05
The Fog of War: 4:30, 9
Girl with a Pearl Earring: 4:20, 6:45, 9:05; and Fri.-Sun., 1:45
Monster: 4, 6:40, 9:15; and Fri.-Sun., 1:25
Mystic River: 4:40, 8:10; and Fri.-Sun., 1:35
Touching the Void: 4:10, 6:50, 9:20; and Fri.-Sun., 1:15
Les triplettes de Belleville/The Triplets of Belleville: 6:55; and Fri.-Sun., 1:55

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
Cheaper by the Dozen: 5; and Fri.-Sun., 12:40, 2:50
Mystic River: 7:30
Something's Gotta Give: 4:15, 7; and Fri.-Sun., 1:15; Fri.-Sat., 9:40

■ **WOBURN**, Showcase (781-933-5330), Main St., Middlesex Canal Park
Please call for times
Against the Ropes
Confessions of a Teenage Drama Queen
Eurotrip
Along Came Polly
Big Fish
The Butterfly Effect
Catch That Kid
50 First Dates
The Lord of the Rings: The Return of the King
Lost in Translation
Miracle
Monster
Mystic River
Something's Gotta Give

BEST ACTRESS I: *Katharine Hepburn won in 1967 (actually she tied with Barbra Streisand) for* The Lion in Winter, *Monday at the Boston Public Library.*

BEST ACTRESS II: *Jessica Tandy won in 1989 for* Driving Miss Daisy, *Thursday at the South Boston Branch Library.*

film specials

■ **BOSTON PUBLIC LIBRARY** (617-536-5400),Copley Sq., Boston. Unless otherwise noted, all films screen in Rabb Lecture Hall and admission is free.
— "By Popular Request: Katharine Hepburn Film Series": **The Lion in Winter** (1968), directed by Anthony Harvey, screens Mon., 6.

■ **HARVARD FILM ARCHIVE** (617-495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $7, $5 for seniors and students, free for ages 8 and under.
— "Young Turks of the German Cinema": **Getürkt/Weed** (1996), and **Wir haben vergessen, zurückzukehren/We Forgot To Return** (2000), directed by Faith Akin, screen Fri., 7; Tues., 9. **Lola + Bilidikid/Lola and Billy the Kid** (1998), directed by Kutlug Ataman, screens Fri., Sun., 9. **Auslandstournee/Tour Abroad** (1998), directed by Ayse Polat, screens Sat., 7; Mon., 9. **Sevda heißt Liebe/Sevda Means Love** (2000), directed by Sinan Akkus, and **Dealer** (1998), directed by Thomas Arslan, screen Sat., 9; Wed., 9. **Die Liebenden vom Hotel Osman/The Lovers of Hotel Osman** (2001), directed by Idil Uner, and **Deutsche Polizisten/German Cops** (1999), directed by Aysun Bademsoy, screen Sun., 7.
— "Masterworks of Modern Cinema": **Sans Soleil** (1982), directed by Chris Marker, screens Mon., 7.
— "Texture Analysis: Fashion and Film": **The Bride Wore Red** (1937), directed by Dorothy Arzner, screens Tues., 7.
— "Frames of Mind": **Battleship Potemkin** (1925), directed by Sergei Eisenstein, screens Wed., 7.

■ **HONAN-ALLSTON BRANCH LIBRARY** (617-787-6313), 300 North Harvard St., Allston. Free admission.
— **Looney Tunes at Noon!** is Fri. at noon.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $9, $8 for students and seniors unless otherwise noted.
— "African Film Festival": **African Short Film Program** screens Fri., 6. **Wariko, the Jackpot** (1994), directed by Fadika Kramo-Lancine, screens Sat., 11 a.m. **Si-Gueriki: The Queen Mother** (2001), directed by Idrissou Mora-Kpai, screens Fri., 6:30; Mon., 1:30. **Rachida** (2002), directed by Yamina Bachir-Chouikh, screens Thurs., 8.
— "Engagements: Chinese Cinema": **Blind Shaft** (2003), directed by Li Yang, screens Fri., 8; Sat., 3:30; Sun., 11 a.m.; Thurs., 6:15.
— "Films by Christopher Felver": **Donald Judd's Marfa Texas** (1998), **Tony Cragg: In Celebration of Sculpture** (1993), and **John Cage Talks about Cows** (1987), screen Sat., 1:15; Thurs., 4:15.
— "New England Film Artists Present": **The Decay of Fiction** (2003), directed by Pat O'Neill, screens Tues., noon. (Free.)
— "American Cinema": **The Weather Underground** (2002), directed by Sam Green and Bill Siegel, screens Thurs., 2:30.

■ **SOUTH BOSTON BRANCH LIBRARY** (617-268-0180), 646 East Broadway, South Boston.
— "Starring Mr. Poitier and Mr. Freeman Film Series": **Driving Miss Daisy** (1989), directed by Bruce Beresford, screens Thurs., 6.

■ **WEST ROXBURY BRANCH LIBRARY** (617-325-3147), 1961 Centre St., West Roxbury. Free admission.
— "Thursday Afternoon Films": **Show Boat** (1951), directed by George Sidney, screens Thurs., 1.

film strips

A

"AFRICAN SHORT FILM PROGRAM." This quartet comprises Zola Maseko's **"A Drink in the Passage"** (1997; 28m), the story of sculptor Edward Simelane, who in 1960 entered a contest for whites only (he didn't realize) and won first prize; Benny Malapa's **"Rapbizz"** (2002; in French with English subtitles; 20m), in which African immigrant Tony (Bugsy Stomy) dreams of becoming a Parisian rap star; Jean-Marie Teno's **"Alex's Wedding"** (2003; in Bamileke and French with English subtitles; 45m), the film record of a polygamous marriage ceremony; and Alain Gomis's **"Petite lumière"** (2002; in Wolof and French with English subtitles; 15m), about a curious eight-year-old Senegalese girl. *Friday at the Museum of Fine Arts.*

AGAINST THE ROPES (2004). Tom Meek's review is on page 5. (106) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★ALONG CAME POLLY (2004). What's best about this sit-commish romance from writer/director John Hamburg (who co-wrote Ben Stiller's *Meet the Parents* and *Zoolander*) is its hilarious cast of skilled character actors, including Alec Baldwin as a crass boss, Hank Azaria as a philosophical French scuba-diving instructor, Bryan Brown as an accident-prone daredevil, and especially Philip Seymour Hoffman as a Brat Pack–type former teen star gone to seed. The problem is that they steal the film from its leads: timid actuary Reuben (Stiller) and free-spirited waitress Polly (a bemused but bland Jennifer Aniston). Stiller is thoroughly versed at playing sexually humiliated nebbishes, though he's dipped into this well too often. He does bring to Reuben an array of chimplike facial expressions and physical contortions that would awe even Derek Zoolander. The movie performs similar contortions to convince you that Polly would be drawn to this sad little simian, that her post-collegiate bumming around is a life lived on the edge (she eats spicy ethnic food! she likes salsa dancing!), and that she's perfect for Reuben for any reason other than the fact that she's played by Aniston. Reuben astutely recognizes Polly's unwillingness to commit to anything, even dinner plans, as a mirror of his own fear of taking risks. Still, when a mainstream Hollywood comedy designed with market-tested poopy jokes at regular intervals makes the statement that risk-free existence is dull and unfulfilling, it's time to check your wallet. (90m) *Boston Common, Fenway, Circle, Somerville Theatre, Arlington Capitol, suburbs.*

AUSLANDSTOURNEE/TOUR ABROAD (1998). Peter Keough's review of the HFA's "Young Turks of the German Cinema" is on page 5. In German and Turkish with English subtitles. (91m) *Saturday and Monday at the Harvard Film Archive.*

B

★★★BARBERSHOP 2: BACK IN BUSINESS (2004). Calvin's barbershop on Chicago's South Side has certainly been through a lot these past two years. This time around, the evil forces for Calvin (Ice Cube) to reckon with are Nappy Cutz, a splashy but soulless salon opening across the street, and, more broadly, the eradication by greedy developers of the neighborhood. Very real problems, of course, but, as opposed to what happened in the first *Barbershop*, you never feel it's do-or-die for Calvin. What made the first film such a success — the hilarious banter in the shop; the moving but never sappy personal dramas; a respect for history; the true affection for the city; and, of course, the brilliance of Cedric the Entertainer — is still intact. Directed by Kevin Rodney Sullivan (*How Stella Got Her Groove Back*), the movie ambles at times, and numerous subplots (including one plugging Queen Latifah's upcoming spinoff flick, *Beauty Shop*) could have been snipped away. But it's a good thing they weren't: the barbershop is a place you never feel like leaving. (98m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★★BATTLESHIP POTEMKIN (1925). There's no denying that Sergei Eisenstein's celebrated film about the 1905 mutiny aboard the Russian battleship *Potemkin* is a great film. But beneath the stylized imagery and Eisenstein's vivid demonstration of his Marxist theory of montage (a technique that makes the picture irritatingly static) lies a pretty unsubtle piece of Leninist propaganda. Down with the Big Bad Tsarists! Of course, the obsessive editing does pay off in the famous sequence of the Odessa Steps massacre — 10 of the most jangly, shocking minutes in movie history. (b&w/silent/75m) *Wednesday at the Harvard Film Archive.*

★★★BIG FISH (2003). In this adaptation of the novel by Daniel Wallace, Tim Burton looks death in the eye and vindicates the creative impulse that is its adversary. The title big fish is an eight-foot-long whiskered beast lurking in the local creek (the start of the water motif that almost sinks the film) that got away, and the story of how that happened is repeated by six-tysomething Alabaman Edward Bloom (Albert Finney) on various occasions and with different variations throughout the life of his long-suffering son Will (a nondescript Billy Crudup), who is no fan of dad's cornball yarn spinning or his egomania. So Will flees to the straight talk of journalism and a new life in Paris with his French wife, Josephine (Marion Cotillard). Who can blame him? Sandra, his mom (a matronly Jessica Lange), does, sort of, when dad suffers a stroke three years later. So Will and his wife return home, where they are subjected to Edward's unreeling, once again, the story of his life, even as the reality of it runs out. Finney makes a wonderful self-pitying grampus whose Southern charm and meandering wit quickly win Josephine over to his side. And in winning over the viewer, he's abetted by Burton, whose realizations of Bloom's tall tales bifurcate and entwine like the narratives themselves, and whose creepy production design and uncanny imagery darkens the soft edges of the film's magical realism. The end of the tale might bring a tear, but more important, it will bring a chill. (120m) *Boston Common, Fenway, Harvard Square, Circle, suburbs.*

BLIND SHAFT (2003). See "Film Culture," on page 4. In Mandarin with English subtitles. (92m) *Friday, Saturday, Sunday, and Thursday at the Museum of Fine Arts.*

THE BRIDE WORE RED (1937). Count Armalia (George Zucco) has decided that who you are is only an accident of birth, and to prove it he sets up bar singer Anni (Joan Crawford) in a posh resort for two weeks. Anni likes her new life, but it won't last unless she can get Rudi (Robert Young) to dump his fiancée and propose to her before the two weeks are up. Meanwhile, she's falling in love

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

flicks in a flash

Compiled by Mike Miliard

legend

rave review, a gem;

mixed response, crap shoot;

turkey

Variety's Top 10 for the weekend ending 2/16/04	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	WASHINGTON POST	NEW YORK
1 50 First Dates	★	●	●	★						●	
2 Barbrershop 2: Back in Business	●	●	★	●	●				●	★	●
3 Miracle	●	●	★	★	●				★	●	
4 The Butterfly Effect	●	★	★	★					●	●	★
5 You Got Served	●	●	★	●						●	
6 Along Came Polly	●	●	●	●	★			●	●	●	★
7 Catch That Kid	●	●	★	●	●				★	★	★
8 Lord of the Rings: The Return of the King	★	★	★	★	★	★	★	★	★	★	★
9 Cold Mountain	●	★	★	★	★	★	★	★	●	★	★
10 Mystic River	★	★	★	★	★		★	★	★	★	★

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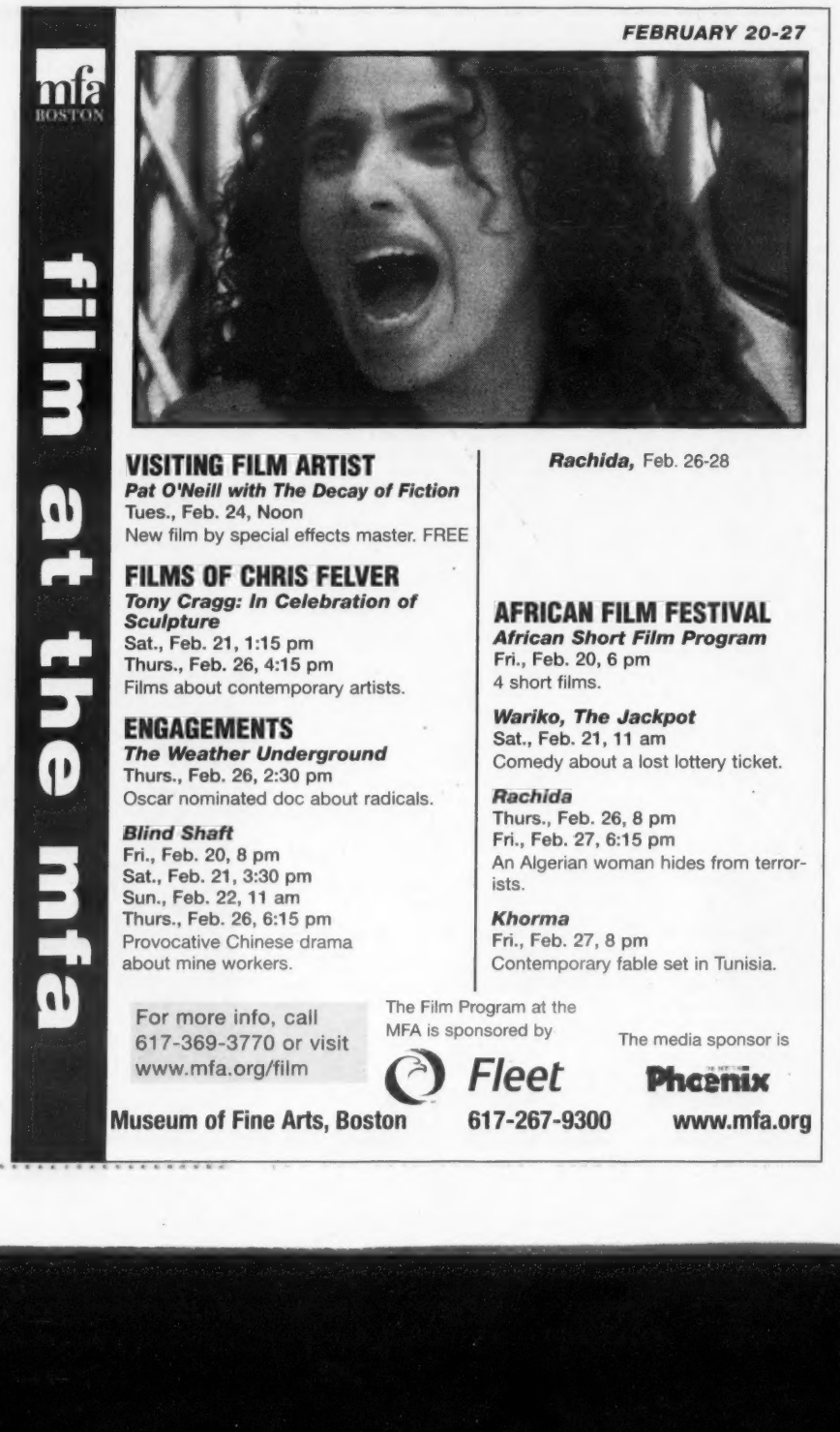
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Sat., Feb. 21, 1:15 pm
Thurs., Feb. 26, 4:15 pm
Films about contemporary artists.
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Thurs., Feb. 26, 2:30 pm
Oscar nominated doc about radicals.
Blind Shaft
Fri., Feb. 20, 8 pm
Sat., Feb. 21, 3:30 pm
Sun., Feb. 22, 11 am
Thurs., Feb. 26, 6:15 pm
Provocative Chinese drama about mine workers.
Rachida, Feb. 26-28
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with postman Giulio (Franchot Tone) and his donkey cart. Dorothy Arzner directs. (b&w/103m) *Tuesday at the Harvard Film Archive.*

★★★BROTHER BEAR (2003). This Disney's animation is, if not exactly a return to form, a return to the spirit of *The Lion King*. Directed by Aaron Blaise and Robert Walker and narrated in voiceover as a legend passed from generation to generation, *Brother Bear* is about a willful boy (Joaquin Phoenix) who's turned into a bear by the spirits his people worship. The reason? To teach him how to become a man. On his quest to become a boy again, he joins up with a bear cub who's been separated from his mother. Also tagging along are two dim-witted moose (Rick Moranis and Dave Thomas, in an animal reprisal of their *Strange Brew* roles). Like *The Lion King*, *Brother Bear* emphasizes the relationship among all living things with a quasi-mystical, tribal vibe. Although not as successful at evoking the grandeur and the impressive beauty of animal life as that film was, it finds its own tone, one that is more light-hearted and comical but still touching. As always, the story of a young adult searching for his place in the world is sure to keep kids and their parents happy. Oscar-nominated for Best Animated Film. (85m) *West Newton, suburbs.*

"BUGS BUNNY FILM FESTIVAL." The ninth annual school-vacation-week extravaganza at the Brattle gets a matinee extension with selections from last week's two programs, "Starring Bugs Bunny" and "Looney Tunes Revue." *Friday through Sunday at the Brattle.*

★1/2 THE BUTTERFLY EFFECT (2004). In this mind-bending thriller, Evan Treborn ("it" boy Ashton Kutcher) possesses the nifty ability to alter the present by rewriting the past. How he does this is slackly explained, though it has something to do with his father, who's locked up in a psych ward, and a series of blackouts from his childhood during which a friend or a loved one winds up dead or worse. The present begins with Evan in college as a bookworming nerd until the suicide of his childhood sweetheart (Amy Smart) compels him to dig through his journals. After some F/X chicanery, the words jumble about on the page and then, presto, Evan is back in that moment, but each time he returns to the present, he finds that the consequences of his meddling are far from what he planned (you could say Evan gets Punk'd). It's intriguing to watch Kutcher bounce from hip geek to murderous frat boy to punk inmate and so on. And writer/director tandem Eric Bress and J. Mackye Gruber make the preposterous concept stand up longer than it should, but in the end they'll probably wish they could go back and expunge this one from their careers. (113m) *Boston Common, Fenway, suburbs.*

C

★★1/2 CALENDAR GIRLS (2003). Nigel Cole (*Saving Grace*) may have been trying for the next *Full Monty* in this inspired-by-a-true-story romp, but what should have been a savory comedy ends up mired in treacle. Helen Mirren and Julie Walters (both excellent) are Chris and Annie, Yorkshire housewives bored with lectures about needlepoint at their local Women's Institute chapter. After Annie's husband (John Alderton, captivating in his brief time on screen) dies from leukemia, the two suggest that the annual WI calendar be photographed in the buff to raise money for the hospital's cancer ward. Some members are scandalized, some are intrigued; the ensuing photo shoot depicting handicrafts (baking, painting, cider pressing) is touching and engagingly goofy. The "girls" are catapulted into the media spotlight after the calendar's popularity exceeds all expectations. But when they're invited to Hollywood, an unlikely pathos-tinged story line erupts, revealing shaky marriages and rivalries between old friends. Still, this well-acted film deserves audiences for one excellent reason. The cinematic depiction of the mature, imperfect female nude is usually seen as lurid (David Lynch) or grotesque (Peter Greenaway); here, it is triumphant and damned sexy. Forget crumpets; think petits fours. (108m) *Arlington Capitol, suburbs.*

★1/2 CATCH THAT KID (2004). In this tweener heist caper, three youths jack a paltry $250,000 from a high-tech bank, even though the impregnable vault that's suspended a 150 feet in the air holds in excess of $25 million. The why — a father's medical condition — doesn't matter in Bart Freundlich's Saturday-morning diversion. What does matter is the puppy-dog love triangle between Maddy (Kristen Stewart) and her two sidekicks. In order to get Gus (Max Thieriot) and Austin (Corbin Bleu) on board for the job, she's got to profess her love for each one of them — secretly. The *Mission Impossible*–lite adventure takes a while to rise, and it doesn't help that the dialogue (which could have borrowed a few more comic cues from *Spy Kids*) falls flat. As charismatic as Stewart is (think how good she was in *The Panic Room*), she rarely overcomes the material. At least there's a slick getaway in souped-up go-karts, and James Le Gros garners a few laughs as an anal-retentive security guard. (92m) *Copley Place, Fenway, Chestnut Hill (tentative), suburbs.*

★CHEAPER BY THE DOZEN (2003). Talk about being the Man with Two Brains in 2003. Steve Martin again eschewed "the simple life" of celebrityhood and published his second serious novella. But he also had one of his biggest movie hits ever (hard to believe, but true) with the painful *Bringing Down the House*. Now, four years after his last truly funny film, *Bowfinger*, Martin seems to have taken career advice from that movie's co-star, Eddie Murphy, and dived into Hollywood's kiddie pool. In this quasi-remake of the 1950 Walter Lang film, Martin plays Tom Baker, father to a big, happy family of 12 children in small-town Illinois. Things take a turn for the chaotic after *1)* the family move to the big, bad suburbs of Chicago for Tom's dream football coaching job and *2)* Tom's wife, Kate (Bonnie Hunt), goes on tour to promote her first book. The movie is a sweet, sentimental celebration of family over career; the script, by more people than we have room to list, distinguishes among most of the children; and director Shawn Levy (*Just Married*) does a nice job of choreographing the chaos. But *Cheaper by the Dozen* will bore anyone old enough to count to 12. (98m) *Arlington Capitol, suburbs.*

★★CIDADE DE DEUS/CITY OF GOD (2002). Based on the based-in-fact novel by Paulo Lins about the Rio de Janeiro housing project of the title from the '60s through the '80s, this film from Fernando Meirelles and Kátia Lund opens to find its protagonist, Buscapé (Alexandre Rodrigues), in a tense moment, caught in a stand-off between the police and the heavily armed gang of Zé Pequeno (Leandro Firmino da Hora). The situation sends Buscapé's voiceover narrative off in seemingly random, anecdotal directions that are slyly structured to undermine the audience's expectations and end up in a surprising but neatly conceived resolution. Among the stories he relates is that of Zé Pequeno himself, who starts his career as a blood-thirsty 11-year-old who looks like a demented Gary Coleman and who offs Buscapé's brother en route to becoming the crime lord of the neighborhood. But Buscapé, unlike Leonardo DiCaprio in the equally stylized and stereotypical *Gangs of New York*, is no warrior bent on payback. He gets revenge by pursuing his dream to be a photographer, and in a way art finally does triumph. Not so for the film, however, where the horrific images of children shooting children don't sit well with a tone of jaded irony, and the grinding nightmare of poverty and crime resists *Cidade de Deus*'s playful generic conventions. Oscar-nominated for Best Director. In Portuguese with English subtitles. (135m) *Copley Place, Harvard Square.*

★1/2 COLD MOUNTAIN (2003). Instead of burning Atlanta, Anthony Minghella blows up the Confederate line at Petersburg in this sluggish adaptation of Charles Frazier's commendable 1997 bestseller *Cold Mountain*. The spectacle of the vast explosion and the resultant Battle of the Crater erupts in a sequence rivaling the chaotic horror of the opening of *Saving Private Ryan*. It's a hole the film quickly climbs out of, focusing instead on Nicole Kidman's portrayal of Southern belle Ada Monroe, who's stranded, Scarlett O'Hara–like, on her desperate homestead near the title North Carolina peak during the lean last years of the Civil War. Her beau, Inman (Jude Law), torturously makes his way homeward from a Confederate hospital, along the way dodging militia men in search of deserters. His odyssey is exactly that — Frazier patterned his novel with some skill on the Homeric original — and though he looks reasonably haggard and hard-eyed as he prevails over 1860s versions of Circe, Calypso, and Polyphemus, Ada, as his Penelope, just keeps looking better and better as the provisions run out and the winter settles in. Where does she find lip gloss, a make-up artist, and a hair stylist in the midst of the Blue Ridge Mountains in 1864 (actually, the Carpathians in Romania)? It's the most preposterous glamorization of suffering since Angelina Jolie's fashion show in Somalia in *Beyond Borders*. Maybe Ada owes her fresh appearance to the labors of Ruby (Renée Zellweger, who just needs the corncob pipe to make the transformation to Mammy Yokum complete), the hardscrabble drifter who helps her put the farm together while the menfolk are away. Although not as precious as Minghella's *The English Patient*, *Cold Mountain* marks a big decline in his artistry since *The Talented Mr. Ripley*. Law (Best Actor) and Zellweger (Best Supporting Actress) received Oscar nominations. (155m) *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

★★★★THE COMPANY (2003). In this picture, which is about a Chicago ballet company based on — and featuring members of — the Joffrey, Robert Altman pushes the narrative into the corner and focuses on the dancing. *The Company* is about Altman's own responses to dance, which he shoots from every possible angle, enshrining it, abstracting it. Every ballet (there are eight, including one each by Lar Lubovitch and Robert Desrosiers, who appear as themselves) is given a different visual style. Altman breaks the Fred Astaire rule — always shoot a dancer in medium shot so you can see the whole body — but so did Bob Fosse, and Altman's often daring camera set-ups and editing are so organic that he seems to be inside each of the pieces. In 75 years of movie musicals, it's possible that no one has ever shot dance so sensuously or made it look so exquisite. (Andrew Dunn did the breathtaking cinematography.) The high point among high points is Lubovitch's setting of "My Funny Valentine," which is performed al fresco during a rainstorm by the National Ballet of Canada–trained Neve Campbell (who plays the main character, an upcoming young ballerina named Ry) and Domingo Rubio. The Rodgers & Hart tune is the movie's anthem; Altman returns to it again and again, in a variety of different arrangements (including the Chet Baker and Elvis Costello versions), the way he did with the title song in *The Long Goodbye*. Among other things, it's the theme for Ry's romance with Josh (the effortlessly likable James Franco). Malcolm McDowell turns in a very funny performance as the company's narcissistic artistic director. (112m) *West Newton, suburbs.*

CONFESSIONS OF A TEENAGE DRAMA QUEEN (2004). That would be Lindsay Lohan (*Freaky Friday*), who's the toast of the Big Apple until her parents move the family to Dellwood, New Jersey, and she's reduced to going after the lead in the high-school play. Then she learns that her favorite rock band are playing their farewell concert back in New York, and she's desperate to get there and meet lead singer Stu (Adam Garcia). Sarah Sugarman, who played Abby National in *Sid and Nancy*, directs. *Boston Common, Fenway, Fresh Pond, Chestnut Hill (tentative), suburbs.*

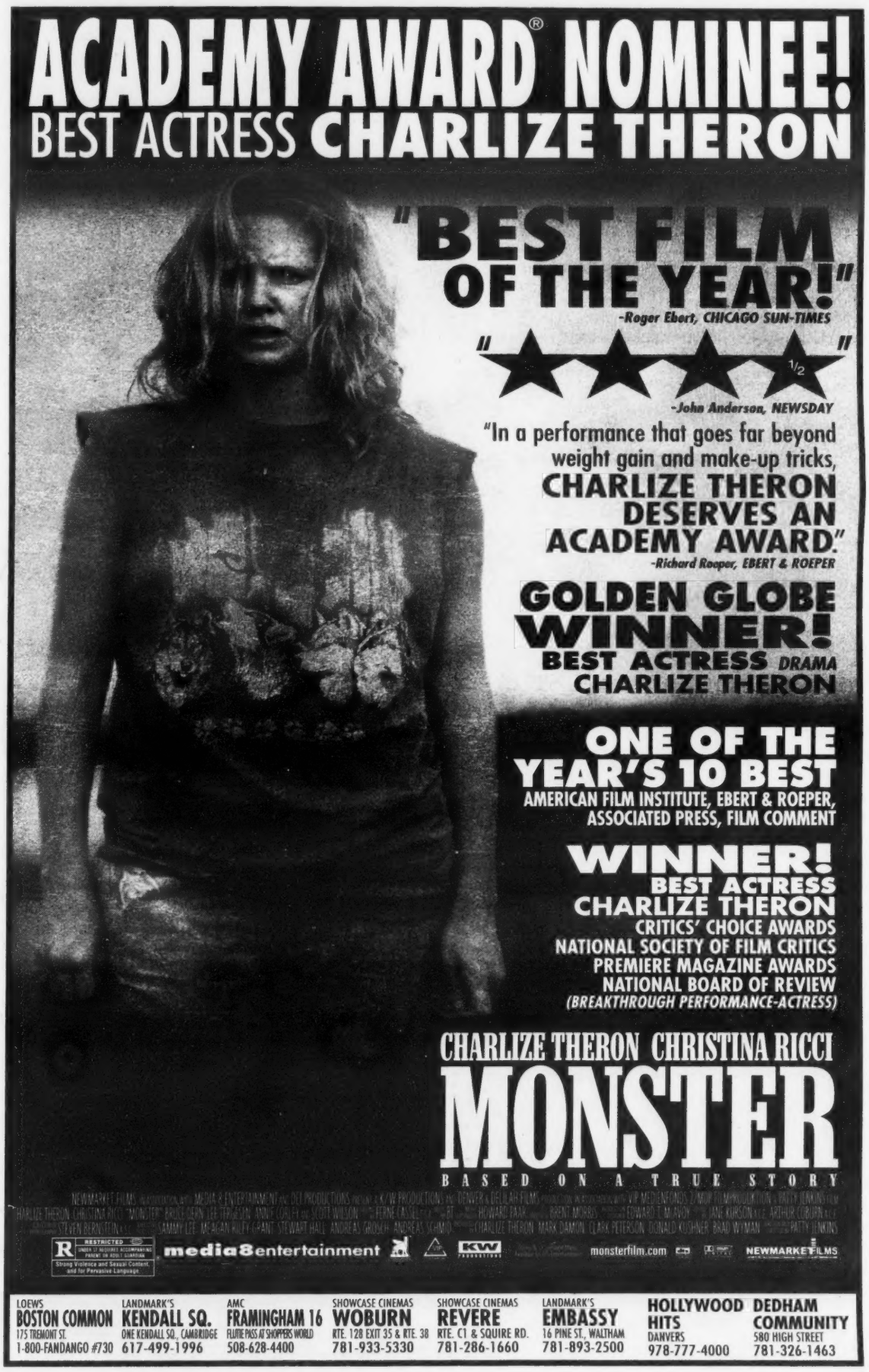
★★THE COOLER (2003). It's nice to see that Alec Baldwin has plenty of four-letter words left in his vocabulary after *Glengarry, Glen Ross*. That and William H. Macy going down on Maria Bello and baring his own butt qualifies Wayne Kramer's debut picture as "raw" and "daring," I suppose. But *The Cooler* is also derivative, contrived, and corny. Macy's Bernie is so unlucky that he's hired by Baldwin's Shelly to "cool" down the luck of winners in the casino he manages. Soon Bernie gets tired of the game, especially when Bello's sexy cocktail waitress, Natalie, responds to his attentions. An over-the-top exercise in campy excess and gratuitous violence immersed in the tacky, timeless ambiance of a Las Vegas that's seen better days, *The Cooler* is like Martin Scorsese's *Casino* as a sub-par HBO series. Maybe Macy saw this as a chance to do a love scene; otherwise he goes through the same schlemiel routine he perfected in *Fargo*. Kramer has an ear for salty dialogue (Baldwin's excesses excepted) and an eye for the dreary detail, but he should cool down the histrionics. Baldwin received an Oscar nomination for Best Actor (101m) *Copley Place, Kendall Square, West Newton, suburbs.*

D

DEALER (1998). Peter Keough's review of the HFA's "Young Turks of the German Cinema" is on page 5. In German with English subtitles. (80m) It screens with Sinan Akkus's **"Sevda heißt Liebe/Sevda Means Love"** (2000/14m), in which Adran and Sevda try to keep their relationship secret from Sevda's older brother before Adran learns that the brother has been seeing his sister. *Saturday and Wednesday at the Harvard Film Archive.*

THE DECAY OF FICTION (2003). See "Film Culture," on page 4. (71m) *Tuesday at the Museum of Fine Arts.*

Continued on page 28



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Continued from page 27

DEUTSCHEN POLIZISTEN/GERMAN COPS (1999). Aysun Bademsoy's documentary looks at men of Turkish and Yugoslavian background who serve as policemen in Berlin, and how as officers of the law they relate to their own people in the city. In German with English subtitles. (60m) It screens with Idil Üner's **"Die Liebenden vom Hotel Osman/The Lovers of Hotel Osman"** (2001/14m), in which a pair of quarreling young lovers who've traveled from Berlin to Istanbul fall afoul of hotel rules regarding cohabitation but manage to turn their spat into "a classic Turkish husband-and-wife spat" that reassures everyone. ((Peter Keough's review of the HFA's "Young Turks of the German Cinema" is on page 5.) *Sunday at the Harvard Film Archive.*

DONALD JUDD'S MARFA, TEXAS (1998), TONY CRAGG: IN CELEBRATION OF SCULPTURE (1993), and JOHN CAGE TALKS ABOUT COWS (1987). These three movies by San Francisco filmmaker Christopher Felver offer rare opportunities to view influential contemporary artists at work: "Donald Judd's Marfa Texas" (25m) looks at the southern Texas site of *ur*-Minimalist and all-around-crotchety sculptor Donald Judd's amazing art production, which, now run by the Dia Art Foundation, is a destination for art lovers from around the world. "Tony Cragg: In Celebration of Sculpture" (58m) shows Cragg, British master of many materials, doing his thing. And "John Cage Talks about Cows" (10m) gets up close to the sage and eclectic Cage. *Saturday and Thursday at the Museum of Fine Arts.*

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★★THE DREAMERS (2003). Starting a film with Jimi Hendrix's "3rd Stone from the Sun" can't be a bad move: with the sinuous, driving music comes firmness and a sense of discovery. Unfortunately, Bernardo Bertolucci seems to have made this look back at student-revolutionary Paris in a spirit of well-meaning condescension, as if he were saying, "These poor young people today know nothing of May '68; I'll try to explain it to them in a way they can understand." Fresh-faced Matthew (Michael Pitt) from San Diego comes to Paris to learn French and study film, and while protesting the firing of Henri Langlois from the directorship of the Cinémathèque Française, he befriends sister-and-brother cinephiles, impulsive Isabelle (Eva Green) and troubled Théo (Louis Garrel). The trio lock themselves in the sprawling apartment of Isabelle and Théo's vacationing parents and wait out the storm playing psychosexual games with one another. The film never challenges Matthew's privileged position as a voice for American normality and an advocate for the heterosexual couple against the bisexual ménage à trois. Meanwhile, the journey Isabelle and Théo make to the brink of madness generates no suspense, and the awaited sexual fireworks, though rewarded by an NC-17 rating (for clear views of Pitt's penis and Green's vagina), prove mild. Neither Pitt, with his DiCaprio–like blandness, nor the glowering Garrel (son of director Philippe Garrel) gives himself the right to be in the film; as for Green, her Isabelle is meant to be hot stuff — the film's equivalent to Jeanne Moreau's Catherine in *Jules et Jim* — but her nakedness is practically her whole performance, and it's not apparent that Bertolucci tried to get anything more from her. Worse, Bertolucci wants to get by on what he can quote from and appropriate. No sooner does a character mention or contemplate *À bout de souffle*, *Bande à part*, *Freaks*, or some other classic than clips from the movie appear. But the characters' obsession with film lore reveals nothing about them or their time; instead, their own lack of stature reduces the films they love to instant trivia. In English and French with English subtitles. (116m) *Boston Common, Harvard Square, suburbs.*

★★★★DRIVING MISS DAISY (1989). Bruce Beresford's film of Alfred Uhry's play is about how Daisy Werthan (Jessica Tandy), an aging Southern-Jewish widow, and Hoke Colburn (Morgan Freeman), the black chauffeur her son hires for her, become the most intimate of friends without ever violating the division between their social roles. The film, which spans two and a half decades (from 1948) is a flirtation — a dance; and the footwork by these two magnificent actors is delicate and dazzling. You can't imagine better performers in these parts. Freeman gives Hoke a gentlemanly elegance — his deference is tinged lightly with amusement, it doesn't emasculate him or threaten his self-esteem. And Tandy, who has a proud, tough-bird humor in the role, gives one of those performances that make you feel that a lifetime of experience has become bound up with a lifetime of acting. With Dan Aykroyd, a revelation as Miss Daisy's son. (99m) *Thursday at the South Boston Branch Library.*

E

★★★★ÊTRE ET AVOIR/TO BE AND TO HAVE (2002). This film from Nicolas Philibert epitomizes the strengths that appear to be constant in his work: respect and love for his subjects, formal openness, the ability to immerse the viewer in a world that has been forgotten (here that of children) or that may be all but unknown (in his other films, the worlds of madness, of animals, of the deaf). Philibert sees these worlds as utopias, and he patiently maps their possibilities for pleasure and understanding. His camera is so unobtrusive that you hardly notice its unobtrusiveness. A study of a semester at the primary school of a small French farming community, *Être et avoir* stimulates and enchants no less through its supple and elegant images than through its dense and poignant sounds. Philibert encourages you to remember the many *sounds* of school: voices, coughs, the rustling of clothes, the rubbing and scraping of pens on paper, laughter, whispering, a glass breaking, sleds hissing down a snowy hill — sounds that approach a hallucinatory intensity of too much happening at once. At this school, one calm and pleasant man teaches children of ages ranging from about five to about 10. His rather strict technique is both the result of long experience and an expression of love. In the end, *Être et avoir* is a love story, and a tragic one — not because the teacher's love isn't requited (for it is), but because it must end in separation. Philibert shapes the film around milestones and leavetakings: the teacher's impending retirement, the older children's imminent graduation to middle school. In French with English subtitles. (104m) *Coolidge Corner screening room.*

EUROTRIP (2004). Scott (Scott Mechlowicz) has this German pen pal Mieke (Jessica Böhrs), and when she suggests they get together, he freaks out, though we're not sure whether that's because he thinks she's a guy

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★★ RUNAWAY JURY (Fox). All movie juries are fixed, and that adds an element of irony to Gary Fleder's efficient adaptation of the John Grisham bestseller about interested parties trying to fix a jury in a high-profile suit against a gun manufacturer. Practically curling his moustache with villainy is Gene Hackman as "jury consultant" Rankin Fitch, who's been hired to influence the decision by his usual combination of bribery, extortion, and high-tech surveillance. Opposing him with a bad suit and a Southern accent is Dustin Hoffman as Wendall Rohr, a slicker version of Atticus Finch brought in to get justice and a $110 million settlement for a woman widowed by the defendant's product. As far as the courtroom oratory goes, the gun-control side wins hands down, but the actual case is up for grabs, especially when John Cusack's Nick Easter, a jury member, offers to spin his colleagues in favor of the highest bidder. Rachel Weisz is winsome and tough and displays unlikely martial-arts prowess as John's accomplice, and the New Orleans locale offers zesty if irrelevant atmosphere. But the first screen pairing of Hoffman and Hackman doesn't amount to much (Hackman spends most of his time off-site watching a monitor and sputtering, "Curses! Foiled again!"), and instead of demonstrating how money manipulates the legal system, this is more a failed exercise in how the movies manipulate an audience. (123m)

★★ UNDER THE SUN (New Yorker Video). Adapted from an H.E. Bates short story, Colin Nutley's film stolidly lives up to its title (as in, "There is nothing new . . . "), not only by quoting from Ecclesiastes at random moments but by avoiding any attempt at originality. It's Sweden in 1956: Olof (Rolf Lassgård, a Nordic Dan Blocker or John Goodman), a 40ish virginal farmer who can't read, puts an ad in the paper for a "young" housekeeper and gets more than he bargained for with Ellen (a radiant Helena Bergström), a mystery woman from the city. His ne'er-do-well chum Erik (a weasly, pompadoured Johan Widerberg) is jealous of his friend's good fortune and suspicious of Ellen's motives, and therein lie the slim dynamics of a slow-moving melodrama that doesn't go very far in explaining why gorgeous women fall for schlumpy men in subtitled movies. Lassgård and Bergström have some moments of genuine warmth and pathos, but the film's sensibility evokes an Irish Spring commercial. In Swedish with English subtitles. (130m)

★1/2 DICKIE ROBERTS: FORMER CHILD STAR (Paramount). Adam Sandler's Happy Madison productions usually adhere to the same formula: an adolescent in a man's body gets involved in mildly funny and often gross scenarios before finally learning something during a few trite moments of sappiness. But *Dickie Roberts* deals with a subject that's actually quite tragic: show-biz kids robbed of their childhood and then forgotten as dysfunctional adults. Star/co-writer David Spade and director Sam Weisman recognize this problem and try to compensate by heaping on more sap; it seems that every "funny" scene is followed by a sentimental one. Rather than the black comedy the subject deserves, the result is a disjointed, unprofound comedy with a heart but few laughs. In order to research a potential career-resurrecting role, Spade's title character decides to learn what a real childhood is like by moving in with a normal family and acting like a child. Spade does his smarmy shtick, of course, and he's always good for a few amusing sarcastic, childish bits. There is one great moment involving a champagne bottle and Dickie's girlfriend, who's played by Alyssa Milano. Rachel Dratch, Mary McCormack, and a slew of real-life former childhood stars also appear. (99m)

★1/2 MAMBO ITALIANO (Columbia TriStar). When Maria and Gino (Ginette Reno and Paul Sorvino) emigrated in the '50s from a "spit of a village" in Italy to the New World, no one told them that there are "two Americas: the real one, and the fake one [Canada]." Furthermore, nobody alerted them to the two Canadas: the real one (Ontario), and the fake one (Quebec). So it is that they find themselves living in Montreal's Little Italy. Fortunately for their son Angelo (Luke Kirby), the city also has its *village gai*. He's closeted, of course, because "being gay and Italian is a fate worse than . . . no, actually, there is nothing worse." But when he reconnects with childhood friend Nino (Peter Miller) after 10 years, it's about 10 minutes before they're playing hide the cannoli with each other. As their secret gets out (and one of them has second thoughts), much shrill ethnic emoting, wild gesticulating, and backa-da-head slapping ensues, and once the parents of both men are through caterwauling about who's the banger and who's the bangee, we learn valuable life lessons about the immigrant experience and the importance of staying true to one's self. Basta! Director Émile Gaudreault has some fun with *Amélie*-style whimsy and supersaturated colors (he sees Montmartre in Montreal), and he tosses in a few sight gags (there's a sly nod to Vito Corleone's heart attack). But subtlety is not his strong point, and some dodgy accents only highlight the stereotypes that populate his film. (88m)

★ MASKED AND ANONYMOUS (Columbia TriStar). In a fictional war-torn country, a concert promoter (a bearish John Goodman) attempts to put together a benefit to help the war's victims. It's all a dubious ploy to line his pockets, and none of the other characters is all that likable either. Jessica Lange plays his pill-popping partner, Jeff Bridges is an egomaniacal reporter who makes Geraldo Rivera seem magnanimous, Val Kilmer lurks in the wings as a grimy street philosopher, and Mickey Rourke plays a power-grubbing politician. Pulling the whole concert event together is the participation of long-absent rock legend Jack Fate, who's played by a taciturn Bob Dylan. Dylan can't act and he doesn't have to; his watery blue eyes still affect, and his music, which consumes most of his on-screen time, resonates with timeless grace. Given a cast that also includes Penélope Cruz, Luke Wilson, Ed Harris, Angela Bassett, Cheech Marin, and Giovanni Ribisi, you'd hope for something rompish and Altman-like, but what director Larry Charles serves up is a turgid battery of humorless vignettes. Without Dylan's music — and there are some creative modernizations of his classics — the whole tawdry spectacle might have been a Class A flop. (107m)

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or because he thinks she's ugly. Anyway, once he learns she's gorgeous, he and his friend Cooper (Jacob Pitts), are off to Europe, where they meet twins Jenny (Michelle Trachtenberg) and Jamie (Travis Wester), and we're also in the dark as to whether they ever hook up with Mieke, since all the hype has been about Trachtenberg, and what Matt Damon, who plays "Donny," does in the film. Jeff Schaffer, who did the screenplay for *The Cat in the Hat*, makes his directing debut. *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

F

50 FIRST DATES (2004). Peter Keough's review is on page 5. (100m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★THE FOG OF WAR: ELEVEN LESSONS FROM THE LIFE OF ROBERT S. McNAMARA (2003). Errol Morris's seductive (credit Philip Glass and superb editing), ambitious, and oddly timid film breaks down into 11 "lessons from the life of Robert S. McNamara." From the beginning, the former Secretary of Defense (1960-1967) and reputed architect of the Vietnam War tries to assume the role of schoolmaster. Footage of the Gulf of Tonkin incident as re-created a week and a half afterward by the Navy is not identified as a fabrication in the film, though Morris has acknowledged as much in interviews. These are phony images designed to support the big lie of North Vietnamese aggression that led to nearly 10 more years of futile war and the loss of 50,000 American lives. Shouldn't the viewer know that the footage is phony? Or is Morris so intent in re-creating the fog of war and the even more deceptive fog of self-serving memory that he's abandoned efforts to recapture the past or approach the truth? For his part, McNamara plays the camera with a boyish charm and a seeming candor that disarm almost every irony. In this, he is abetted by Morris, who lets pass unchallenged McNamara's suggestion that everyone makes mistakes that cost few dozen or a hundred thousand lives. Neither does the director ask McNamara about the relevance of his Vietnam experience to the present situation in Iraq. Probably the lesson you should take away from all this is not to trust any of them, politicians and filmmakers alike. (106m) *Copley Place, Kendall Square, Coolidge Corner, suburbs.*

G

★★GHOSTS OF THE ABYSS (2003). Near, far, or wherever he may be, James Cameron is always close to *Titanic*. Cameron looks to his Oscar-winning epic for his first big-screen release since 1997, a 3-D IMAX documentary that explores never-before-seen wreckage of *Titanic* (the ship, not Kate Winslet's career), narrated by the film's mock-documentarian, Bill Paxton. Cameron, Paxton, and a group of scientists and historians went aboard a Russian research ship and took two submarines two miles under the ocean's surface to the explore the hulk. Two high-definition underwater remote-operated video cameras were specially created for the film and maneuvered within the ship's wreckage to reveal hidden treasures of the luxury liner, such as the undamaged stained-glass windows in the dining room and a glass and carafe intact upon a shelf in a cabin. Such details are haunting, unlike the phony "ghost" passengers and crew superimposed over the underwater images or Paxton's blithering and self-important voiceover narration. As for the 3-D element, it's mostly a gimmick and distraction and is only briefly used. The underwater exploratory technology is the real deal here but is only cursorily explained; it deserves a documentary of its own without Cameron's bells and whistles. (59m) *New England Aquarium.*

THE GIRL NEXT DOOR (2004). Is gorgeous 19-year-old Danielle (Elisha Cuthbert), who's just moved in, and high-school senior Matthew (Emile Hirsch) falls for her straight off. Then he discovers she's a former porn star. *Sneak preview Friday at the Fresh Pond.*

★1/2 GIRL WITH A PEARL EARRING (2003). Peter Webber's adaptation of Tracy Chevalier's twee novel is like watching three-century-old paint dry. It doesn't hurt that the paint was handled by Jan Vermeer. Indeed, the sole delight of this *Pearl* is Eduardo Serra's cinematography, which captures the radiance, the precision, and the otherworldliness of the artist's sublime realism. At one point, Vermeer (Colin Firth) laments that he can't find a subject. Look around, dummy! The whole world in this film looks like a Vermeer subject. But that's part of the problem: the film is all *tableaux* and no *vivants*. What little drama there is involves the Vermeers' new maid, Griet (Scarlett Johansson proving she can stand very still), who seems to spark something in the grumpy master, especially when she covertly rearranges items in his studio to improve his paintings' compositions. Soon she's grinding paints and even posing, her portrait figuring in the title canvas. Of course, Catharina Vermeer (Essie Davis), a dopy shrew resigned to popping out a baby every 10 months, gets annoyed — It's her earring in the painting, after all. Although shedding no light on the mysteries of art, sex, power, or paint grinding, *Pearl* offers a visual beauty that's worth a look. (99m) *Boston Common, Kendall Square, suburbs.*

★★1/2 GLOOMY SUNDAY: EIN LIED VON LIEBE UND TOD (1999). Rolf Schübel's film is inspired by a 1930s American song that allegedly drove people to suicide. A few years back, László (Joachim Król), the Jewish owner of the Restaurant Szábo, saved the life of Hans (Ben Becker) after Hans had thrown himself into the Danube. Hans was heartbroken because Ilona (Erika Marozsán), the beautiful woman László now shares with his pianist, András, had rejected him. Hans (Ben Becker) has returned to Budapest resplendent in his SS uniform, but he proves less than grateful as the lovers' fragile ménage contends with the Third Reich. In their favor, perhaps, is the title tune, which in this fanciful version of the actual story is composed by András. He was the Marilyn Manson of his day, for the song became a worldwide hit, inspiring, so the legend goes, countless suicides around the world (Billie Holiday's version is like a beckoning revolver at 4 a.m.). Schübel's film doesn't quite live up to the song, though its moments of near-farcical melodrama (the opening scene, for one) are tempered by a tone of sardonic irony and wistful weltschmerz. In German with English subtitles. (114m) *West Newton.*

H

★HOUSE OF SAND AND FOG (2003). No matter how you slice the suds, it's still soap, not Greek tragedy — that's the lesson of first-time director Vadim Perelman's just plain awful adaptation of Andre Dubus III's Oprah book-club selection. Dubus takes the points of view of a blue-collar American and a foreign immigrant as their lives collide with catastrophic results. Kathy Nicolo (Jennifer Connelly) is a recovering substance abuser who's lost her husband and now is about to lose her house because she neglected to look into the mail piling up on her floor. Massoud Amir Behrani (Ben Kingsley), a former top-ranker in the toppled shah's military, has been trying to rebuild his and his family's life in America, and he sees buying Nicolo's home dirt-cheap at auction as a key first step. Neither character seems especially sympathetic (that's the point of Dubus's first-person narrations), only flawed and human, but Perelman's miscasting makes sure they come off as glamorized stereotypes. Kingsley, in particular, deserves some kind of award for his embarrassing 10-minute tirade near the end of the film, whose plot includes three suicide attempts. Roger Deakins's cinematography contributes the only subtle element; he artfully re-creates the fog, but what's needed is a lot more sand. Kingsley (Best Actor) and Shohreh Agdashloo (Best Supporting Actress) received Oscar nominations. (126m) *Copley Place, West Newton, Arlington Capitol, suburbs.*

I

★★★IN AMERICA (2002). Jim Sheridan has made a career of telling other people's stories, from Christy Brown in *My Left Foot* to Gerry Conlon in *In the Name of the Father*. Now it's time to tell his own. His semi-autobiographical film recounts his escape from the poverty of early-'80s Ireland to the poverty of early-'80s New York, with a wife and two daughters in tow and a lingering psychic trauma never far behind. Through viscerally felt performances, his leads — Paddy Considine, Samantha Morton, and real-life sisters Emma and Sarah Bolger — make his story their own. With just this cast of five (Djimon Hounsou is an AIDS-afflicted artist living in the family's decrepit Harlem tenement), Sheridan tells a tale of loss and love that's affecting because it's so honestly, disarmingly direct. Although at times pathos does veer close to bathos, the adult actors are so skilled and the girls so guileless that even would-be clichés are moving. And the Bolger sisters are a revelation: 12-year-old Sarah radiates a wisdom beyond her years, and Emma's already a natural at 8, cute but never cloying. The family's resiliency is echoed in Declan Quinn's expressive camerawork, a kaleidoscope of city lights staving off a menacing New York City night. Morton (Best Actress) and Hounsou (Best Supporting Actor) received Oscar nominations. (103m) *Copley Place, Kendall Square, West Newton, suburbs.*

K

KITCHEN STORIES (2003). Peter Keough's review is on page 4. In Norwegian and Swedish with English subtitles. (92m) *All week at the Brattle.*

L

★1/2 THE LAST SAMURAI (2003). Let's just hope it *is* the last samurai, at least as perpetrated by a crass Hollywood filmmaker. Joining the flippant swordplay of *Kill Bill* is the lugubrious mumbo-jumbo of Ed Zwick's period pseudo-epic. Tom Cruise takes the Uma Thurman role here as the white guide to the noble code of bushido (which brought such boons to mankind as Pearl Harbor and the kamikaze). As Nathan Algren, a former Seventh Cavalry officer driven to drink and a carnival sideshow because of his disgust with the Civil War and the Indian genocides, he's offered a chance to get back on his feet by training the Japanese Imperial army in the use of modern Western weapons. The empire has been co-opted by greedy capitalists, however, and Katsumoto (Ken Watanabe), a samurai chieftain, rebels to preserve the old ways. In a disastrous battle, Katsumoto captures Nathan, and anyone who has seen *Dances with Wolves* can figure out the rest. What's more, anyone who has seen films by Akira Kurosawa, John Ford, or even George Lucas will recognize what Zwick is ineptly trying to reproduce. The action scenes are a cut above the average, and the culture clashes between Cruise and the superb Watanabe crackle with some humor. But the fulsome rhetoric and romanticized hyperbole drive home a point — the nobility of fighting to preserve feudal fascism from the forces of corporate fascism — that's dangerously dumb and naive. Watanabe received an Oscar nomination for Best Supporting Actor. (144m) *Boston Common, Somerville Theatre (Friday, Monday, and Thursday), Arlington Capitol, suburbs.*

★★1/2 THE LION IN WINTER (1968). James Goldman's stage play, a sort of 12th-century *Who's Afraid of Virginia Woolf?*, is translated to the screen by Anthony Harvey with more regard for dialogue than for cinema. Katharine Hepburn won an Oscar for her performance as Eleanor of Aquitaine, but it's Peter O'Toole, as a charismatically crazed Henry II, who gives the movie its panache. (134m) *Monday at the Boston Public Library.*

LOLA + BILIDIKID/LOLA AND BILLY THE KID (1998). Peter Keough's review of the HFA's "Young Turks of the German Cinema" is on page 5. In German and Turkish with English subtitles. (93m) *Friday and Sunday at the Harvard Film Archive.*

★★1/2 LOONEY TUNES: BACK IN ACTION (2003). The Looney Tunes cartoons were always at their best when anarchy reigned — when Taz went wild, Bugs outwitted Elmer Fudd by dressing up like a girl, or Wile E. Coyote ran himself off a cliff. Director Joe Dante tries to maintain the anarchic spirit of the cartoons in *Back in Action*, but the humans keep getting in the way. This new adventure, which blends live action with animated characters, has an almost inconsequential plot that involves Daffy Duck and Bugs Bunny in the search for a diamond that turns people into monkeys. Brendan Fraser and Jenna Elfman play the straight leads to Bugs and Daffy's comic foils, but for the most part they just slow the story down. Only Steve Martin as the villainous head of the Acme Corporation even attempts to match his animated costars' outrageousness, doing a kind of kiddie version of the Jerk that keeps his scenes interesting. The interactions between people and cartoons are seamless, but the movie takes off only when the cartoons take center stage — as when Bugs and Daffy are chased through various paintings in the Louvre, becoming by turns Surreal, Pointillist, and Renaissance as they jump from wall to wall. It's a fun scene but not enough to sustain a film. (90m) *Copley Place (Tuesday and Wednesday).*

★★★THE LORD OF THE RINGS: THE RETURN OF THE KING (2003). The final installment of Peter Jackson's adaptation of J.R.R. Tolkien's epic trilogy marks a return to emotion. Although the experience of the film is still passive, like watching a stunning video game without being able to play it, viewers this time at least get to have their hearts stirred. With the Fellowship that formed to destroy the Ring of Power and deprive the evil Sauron of the weapon he needs to take over Middle Earth having divided into three parties, Gimli the Dwarf (John Rhys-Davies), Legolas the Elf (Orlando Bloom), and Aragorn the Ranger (Viggo Mortensen) try to rally Théoden (Bernard Hill), the king of Rohan, to come to the relief of their allies in Gondor while Gandalf the Wizard (Ian McKellen) rides to Minas Tirith to rouse its crapulous leader, the stew-

Continued on page 30

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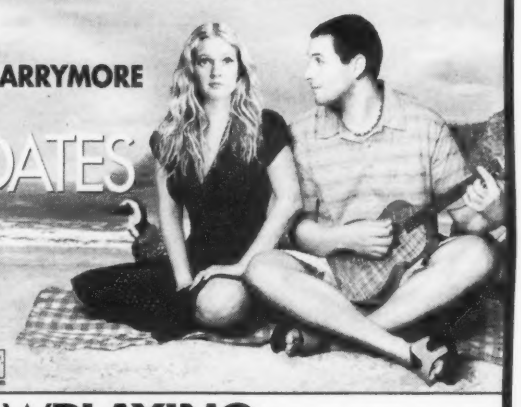

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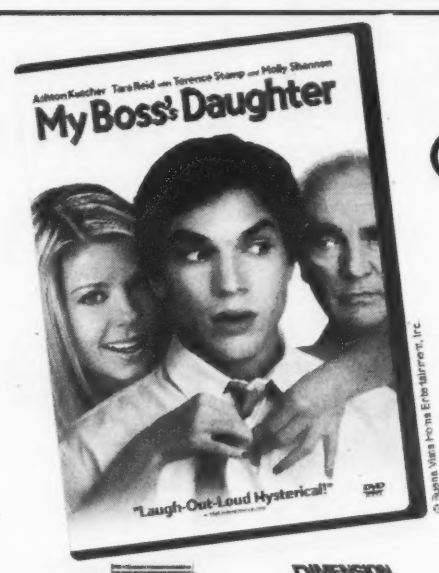

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ard Denethor (John Noble). It's all a side show to distract Sauron from Frodo (Elijah Wood) and his trek to Mount Doom, where he must toss the Ring to its destruction in the fiery pit while eluding capture and resisting the Ring's lure of omnipotence. The result: three or four battles increasing in scope and intensity and a mounting existential psychodrama involving Frodo, his pal Sam (Sean Astin), and his guide and nemesis Gollum, all punctuated by giddy shots of thousand-foot drops, surprise visits from a giant spider, and weird references to *The Wizard of Oz*. And it's Sam who achieves an Everyman heroism that's inspiring; his triumph of the common man, or hobbit, is a sentiment that rings true. Unlike some of the unicorny images and dreadful lines of dialogue, which keep reminding you that this adaptation is not just a dazzling collage of myths and an exploration of historical anxieties but also a calculated and massively commercial product and a burgeoning pseudo-religion. Oscar-nominated for Best Film and Best Director. (195m) *Boston Common, Fenway, Fresh Pond, suburbs.*

★★★LOST IN TRANSLATION (2003). Francis Coppola perfected a style of moody, existential filmmaking in his 1974 masterpiece *The Conversation* and then seemed to abandon it. Maybe he bequeathed it to his daughter Sofia, who more than comes into her own with her second film, one that approaches her father's mastery of tone, detail, and rhythm and is damned funny as well. Which it would have to be with Bill Murray in the cast and apparently extemporizing at will as Bob Harris, a waning Hollywood film star who's in Tokyo to shoot an ad for Suntory whiskey (as did Orson Welles, notoriously, in the '70s). Had a less dadaistic comic mind taken on the sometimes slapstick culture clashes involving encounters with Japanese masseuses, karaoke bars, card-wielding business men, and samurai-style commercial directors, *Translation* would no doubt have been too literal. As it is, Murray's Bob complements nicely Scarlett Johansson's very serious Charlotte, who shivers with nascent but unfulfilled revelation while perched on a windowsill high above the streets or picks her way through the cherry-petaled emptiness outside a Buddhist temple. Both are having marital difficulties — Bob's wife's faxed communiqués are one of the film's few sophomoric lapses, and the growing gulf between Charlotte and her callow, go-getter photographer husband (Giovanni Ribisi) seems as if it might be drawn from Coppola's own marriage to wunderkind Spike Jonze. But the idyll of Bob and Charlotte is erotic, not sexual, and it's touching and hilarious, a tour de force for both actors. As for the director, she even has her own idiosyncratic, auteurial motif — lingering close-ups of Johansson's butt. Oscar-nominated for Best Film, Best Director, and Best Actor (Murray). (105m) *Copley Place, Chestnut Hill (tentative), Somerville Theatre, Arlington Capitol, suburbs.*

★★1/2 LOVE ACTUALLY (2003). The first directorial effort from Richard Curtis is the kind of relentlessly optimistic romantic comedy you'd expect from the writer of *Four Weddings and a Funeral*. For his series of loosely related vignettes that explore the ways in which different kinds of love actually are all around us, Curtis assembled a stellar cast. Hugh Grant does his charmingly raffish act as the new prime minister of England with a crush on his maid; Alan Rickman and Emma Thompson are moving as a couple whose marriage is falling apart. On the downside, a plot involving a recently widowed Liam Neeson and his stepson, who is smitten with a classmate, is grating, mainly because Thomas Sangster as the lovelorn Sam is the kind of child actor who seems to have been conceived in a Hollywood test tube. Fortunately for Curtis, the rest of his actors, who include Laura Linney and Colin Firth in unsentimental portraits of people in love, bring his material back to earth. (128m) *Copley Place, suburbs.*

M

★★★1/2 MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD (2003). Peter Weir and cowriter John Collee have grafted the first and 10th novels (*Master and Commander* and *The Far Side of the World*) of Patrick O'Brian's 20-volume saga into a 138-minute tale that's a lot more elegant than its compound title. Think of it as the best *Star Trek* movie ever made, only with the series switched from the 24th century to the 19th, and from Star Fleet Command to the British Navy. The H.M.S. *Surprise*, a 28-gun frigate, takes the place of the Starship *Enterprise*. In lieu of Captain Kirk (and with a touch of Scotty), Captain "Lucky" Jack Aubrey (Russell Crowe) mans the helm; jolly, ingenuous, shrewd, lusty, pun-loving, and brave, he's the heart and soul of the vessel. His close friend Dr. Stephen Maturin (Paul Bettany) combines the detached calculation and the scientific curiosity of Mr. Spock with the compassion and the common sense of McCoy; he's the reflective intellect and conscience. Their mission may be less humanistic than that of their futuristic colleagues — they've been sent to hunt down a French ship that's attacking British whalers on the high seas. But *Master* musters all of *Trek*'s camaraderie and exhilaration; more important, it taps into the wit, irony, and exquisite literary grace of the late O'Brian. And Weir breathes life into the loose-knit yarn with some of the most astounding and detailed renderings of 19th-century seafaring and warfare ever brought to the screen. Oscar-nominated for Best Film and Best Director. (138m) *Copley Place, Fenway, Fresh Pond, Chestnut Hill (tentative), suburbs.*

★★MIRACLE (2004). The true story of the 1980 US Olympic Gold Medal–winning hockey team is a feel-good, inspirational story that would be hard to ruin, and director Gavin O'Connor doesn't. He doesn't make it great, either, which is a shame. Given the current state of the world, you should be crying like a baby at the end of this movie, when the underdog Americans — a bunch of college kids for the most part — come from behind to beat the seemingly unstoppable Russians, but at best you might get a little misty. Kurt Russell gives a tough, concise performance as coach Herb Brooks, but he's such a hard-ass, he's not really likable. And though the team, mostly made up of hockey players who act, has some good moments, the players never emerge as individuals. Brooks's coaching emphasizes teamwork, and O'Connor seems to embrace this philosophy as well, focusing on the group dynamic. For a film whose title alone calls for something extraordinary, *Miracle* is business as usual. (136m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill (tentative), suburbs.*

★★1/2 MONA LISA SMILE (2003). There's a certain pleasure in this Mike Newell fairy tale, even in the illusion that Julia Roberts's Wellesley art-history professor Katherine Watson has defeated the forces of injustice, intolerance, and hypocrisy when in fact she has only reconfigured and reconfirmed them. From the uniform mass of hostility that greets Professor Watson that first day emerges a quartet of well-wrought stereotypes. Betty Warren (a brittle Kirsten Dunst), is the bitch, a backstabbing, snobby blueblood whose ambitions are to marry a rich man and make all other women suffer for it. Joan Brandwyn (Julia Stiles), is the goody-goody, whose ambition is to marry a rich man and suffer for it herself. Connie Baker (Ginnifer Goodwin) is the plain Jane who doesn't think anyone will marry her. And Giselle Levy (Maggie Gyllenhaal) is the class slut, whose ambition is to sleep with everyone and eventually marry Bill Dunbar (Dominic West), the sleazily sexy Italian professor with whom she's been having an affair. As Professor Watson opens the eyes of her charges by exposing them to a painting by Jackson Pollock and the possibility of law school, she incurs the hostility not only of the fossilized administration but of vicious Betty, whose venomous screeds in the school newspaper threaten to bring down Watson as a "subversive" and doom this early stab at women's liberation. The repartee between the girls has a convincing wit and insouciance, and for a while the film has some of the period flavor and piquant irreverence of a distaff *If . . .* decked out in taffeta. But then it descends into the bathos of *Dead Poets Society* and the kind of trashy melodrama that only a platitude uttered by a steely-jawed Julia Roberts can make right. (117m) *Arlington Capitol, suburbs.*

★★1/2 MONSTER (2004). As a serial-killer movie, Patty Jenkins's *Monster* is obliged to detail the killer's crimes; to try to explain them (even if only to reject its own explanations, as Gus Van Sant does in *Elephant*); to harrow the audience with random death; and then to offer, or deny, solace. Jenkins's real-life subject — Aileen Wuornos (Charlize Theron), an abused child who became a prostitute who killed her johns — provides plenty of material for a feminist analysis. And the way the narrative focus on Wuornos's relationship with her girlfriend (Christina Ricci) allows Jenkins to explore the problems of gay women in middle America. But in trying to reconcile these ambitions and obligations, Jenkins falters. In the murder scenes, *Monster* falls into a trap that was always going to be difficult to avoid: the victims must be seen either to deserve their fates (because they are themselves victimizers) or not, whereas the killer must be perceived either as an avenging angel or as a horribly misguided idealist. The film is thus forced to say too much about the killings, to tie them too neatly to the heroine's thematic plight. But Theron's performance is a discomforting tour de force, and Bruce Dern is excellent in a small role. Theron received an Oscar nomination for Best Actress. (110m) *Boston Common, Kendall Square, suburbs.*

★★★★MY ARCHITECT: A SON'S JOURNEY (2003). Nathaniel Kahn uses the documentary form to explore the life-long puzzle of his father, the famous architect Louis I. Kahn. Everything about Kahn was mysterious, especially to Nathaniel, who was 11 when his father died without ever having acknowledged him or his mother, Harriet Pattison, publicly. Kahn had a wife, Esther, and a daughter, Sue Ann, his only official family; few people even knew about Harriet, a landscape architect who collaborated with him, or about his earlier liaison with Anne Tyng, who worked in his office and bore him another daughter, Alex. Even his 1978 death was a mystery: at 73, bankrupt, he collapsed of a heart attack in Penn Station, and it was three days before his body was identified. The arc of the movie is Nathaniel's quest to put together a portrait of his father, a quest that takes him to see his dad's buildings in New Haven, California, Texas, New Jersey, and finally Jerusalem and Bangladesh. Nathaniel's personal investigation of this work, which is annotated by interviews with I.M. Pei and Frank Gehry, among others, reveals how Kahn worked through his early love of classical models to a deeper connection with the mysticism they reflected. Nathaniel falls into visual clichés and puts obvious, sentimental musical choices on the soundtrack, and the film would certainly be better without his voiceover apostrophes to his dad. But none of the movie's flaws takes away from its emotional fullness. (116m) *Kendall Square, Coolidge Corner, West Newton.*

★★★★MYSTIC RIVER (2003). This Clint Eastwood film based on Dennis Lehane's novel follows three childhood friends: Kevin Bacon as Massachusetts State Police detective Sean; Sean Penn as Jimmy, a small kingpin in the working-class Boston neighborhood where the film takes place; and Tim Robbins as the troubled Dave. When Jimmy's daughter Katie is murdered, he's forced to recognize that fate has linked the friends forever. Eastwood never seeks to torment the audience with what can't be represented — the abuse of 11-year-old Dave by perverts, the death of Katie (which the viewer, with Jimmy, is left to imagine). He's more concerned with the pattern that links the characters. This enigmatic, complex study is one of the most ambitious and powerful efforts in recent American film. Oscar-nominated for Best Film, Best Director, Best Actor (Penn), Best Supporting Actor (Robbins), and Best Supporting Actress (Marcia Gay Harden). (130m) *Copley Place, Fenway, Harvard Square, Chestnut Hill (tentative), suburbs.*

O

OSAMA (2003). Peg Aloi's review is on page 5. In Dari with English subtitles. (82m) *Harvard Square, West Newton.*

P

THE PASSION OF THE CHRIST (2004). The much-talked-about Mel Gibson version of Jesus's passion and death finally arrives in Boston. With James Caviezel as Jesus, Maia Morgenstern as Mary, Monica Bellucci as Mary Magdalene, and Hristo Shopov as Pilate. In Aramaic, Latin, and Hebrew with English subtitles. (136m) *Opens Wednesday at the Boston Common and the Harvard Square and in the suburbs.*

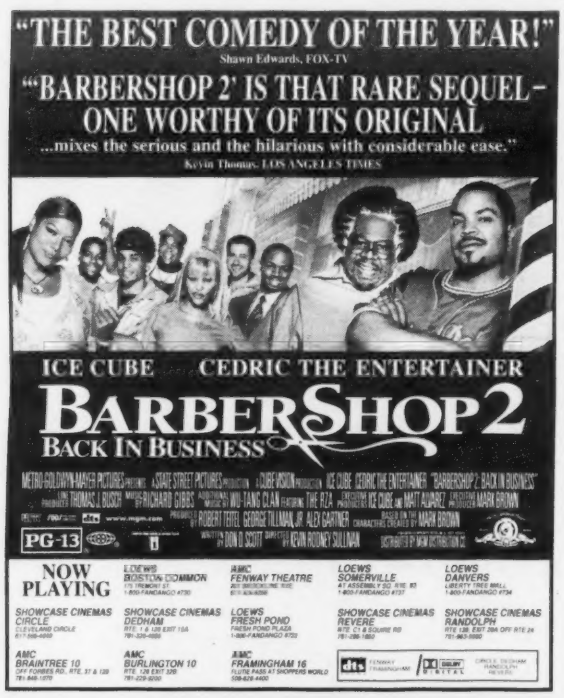
★1/2 THE PERFECT SCORE (2004). To his credit, director Brian Robbins (*Varsity Blues*) once again has picked a project that allows him to slip some satire into an otherwise uninspired affair. Here the evil represented by the SAT (and, to an extent, standardized testing in general) is the target. Six high-school kids from mostly different tables in the cafeteria find themselves all in the same boat: they need to improve their SAT scores. Instead of coughing up the gazillion dollars to enroll at Kaplan, they decide to break into test headquarters and steal the answers. Unfortunately, the movie is neither funny enough to work as comedy nor suspenseful enough to be a heist flick. We're supposed to believe that more important things than math and verbal skills are learned by these six teens — a jock, a burnout, a goody two-shoes . . . holy shit, get John Hughes's lawyer on the phone! Scarlett Johansson and real-life NBA player Darius Miles are among the stars. (93m) *Boston Common, suburbs.*

★★★PETER PAN (2003). P.J. Hogan's adaptation of the J.M. Barrie classic is a far cry from the holiday season's other major children's-film release, *Dr. Seuss' The Cat in the Hat*. This sweet, sentimental trifle harks back to a gentler time, albeit one with pirates. Played with charming insouciance by Jeremy Sumpter, Peter is still the eternal boy out only for a good time, but Hogan has tinged his revelry with a little melancholy, and the film focuses on the difficulty of growing up and the decisions that go along with young-adulthood. Hogan plays up the relationship between Peter and Wendy (Rachel Hurd-Wood), so that their inevitable goodbye is all the more poignant. But this is no teeny-bopper romance. The Darling children are running away from Victorian England, and even the Lost Boys act like good little kids — they're like something out of Dickens, minus the petty crime. Ludivine Sagnier is a jealous, fiery Tinker Bell; Jason Isaacs plays both Mr. Darling and Captain Hook. Pirates, mermaids, and Indians might seem like kid stuff, but Hogan makes his characters real people. (112m) *West Newton, Arlington Capitol, suburbs.*

R

RACHIDA (2002). This film from Yamina Bachir-Chouikh is a heavy-handed yet understandably urgent attack on wanton Islamic terrorism in Algeria, bloodletting aimed at its own citizenry. In Arabic and French with English subtitles. (100m) *Thursday at the Museum of Fine Arts.*

★★★RESERVOIR DOGS (1992). Quentin Tarantino's first film is about a jewel heist that goes wrong and, in its gory aftermath, the attempts of a disparate band of criminals to ferret out a probable undercover cop in their midst. You can name a dozen other films that deal with the same subject, but you'd be hard pressed to remember a recent movie by a young filmmaker that's come out of Hollywood with so much personality intact. With Tarantino, Harvey Keitel, Michael



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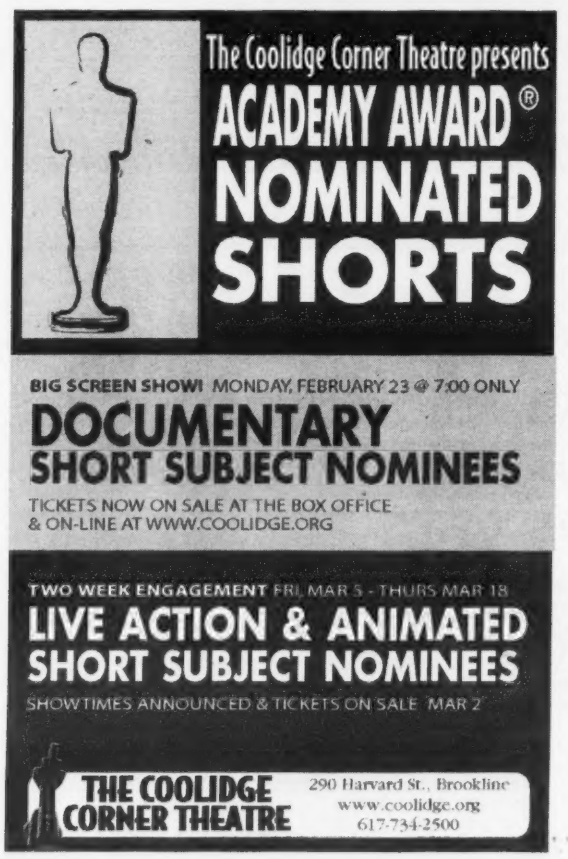
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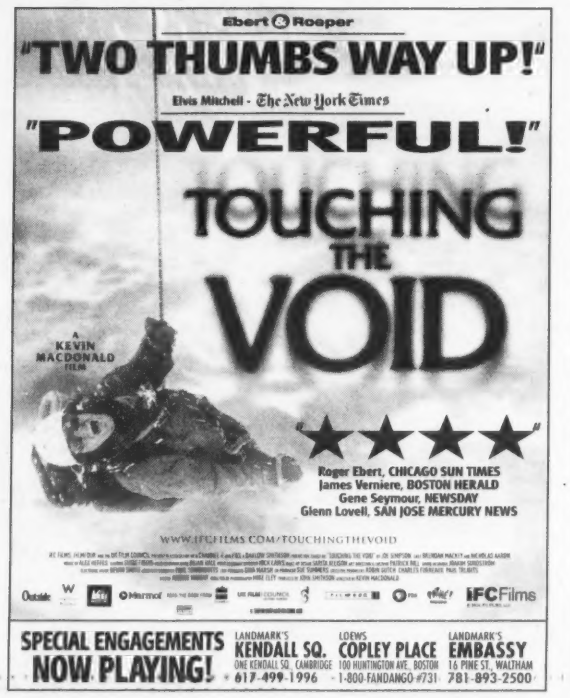
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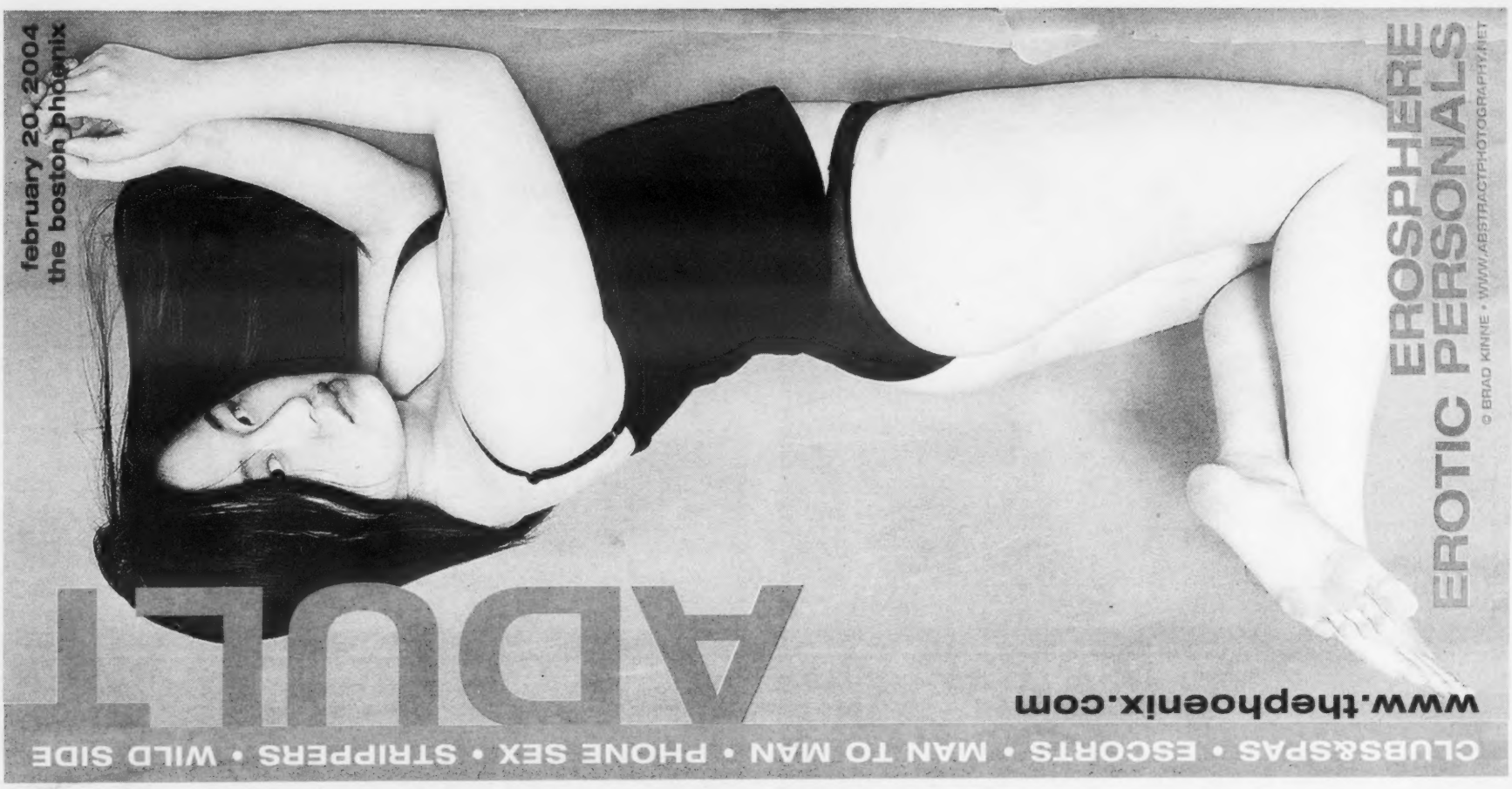

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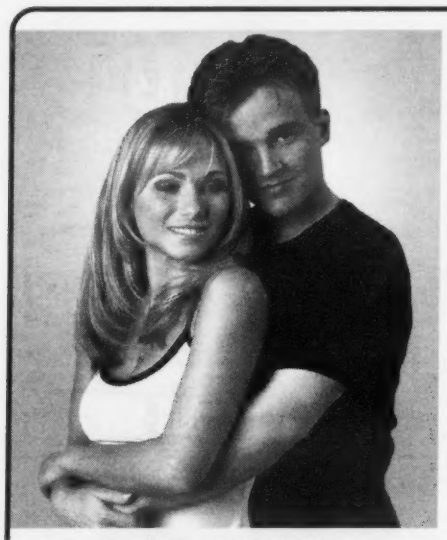

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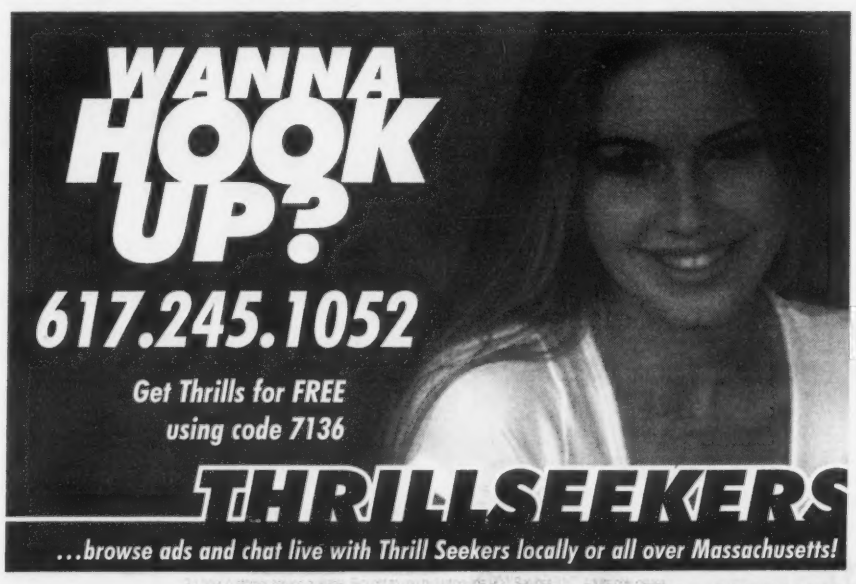
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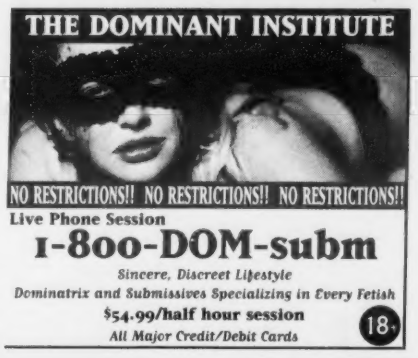

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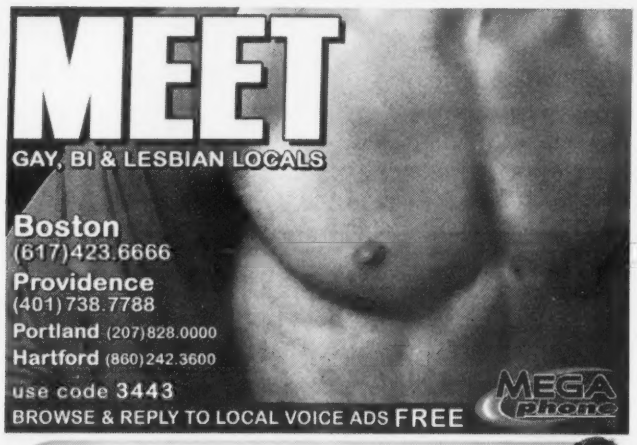

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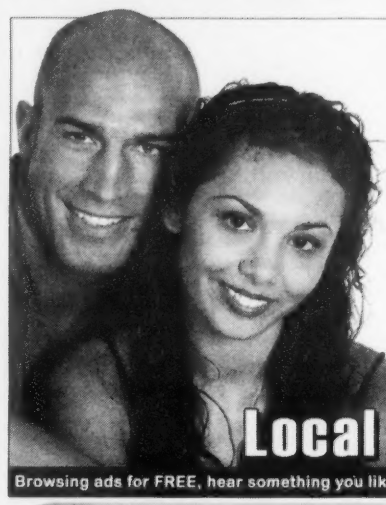
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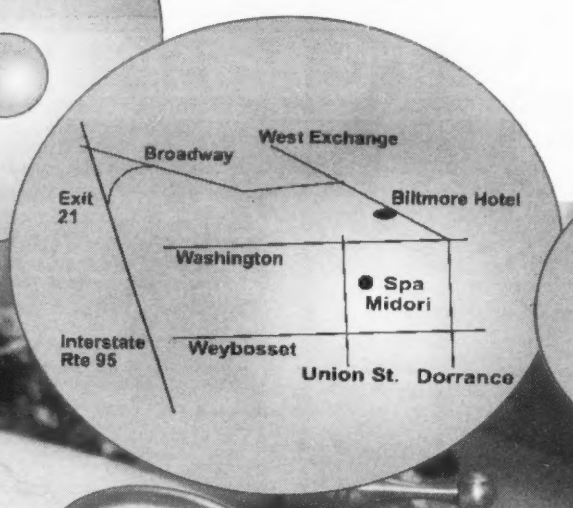

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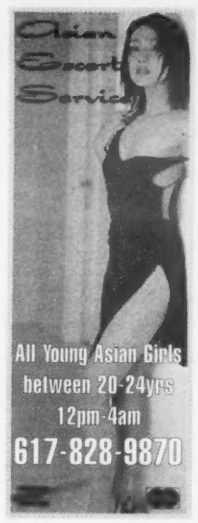

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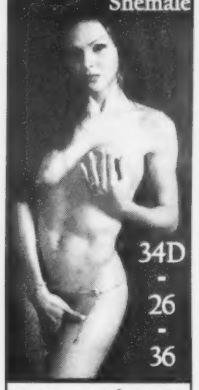
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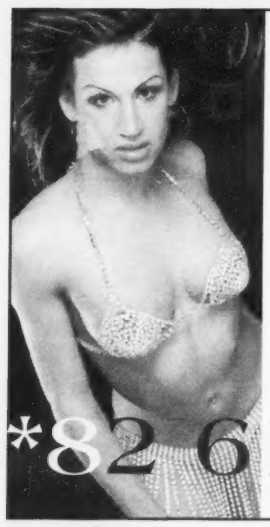
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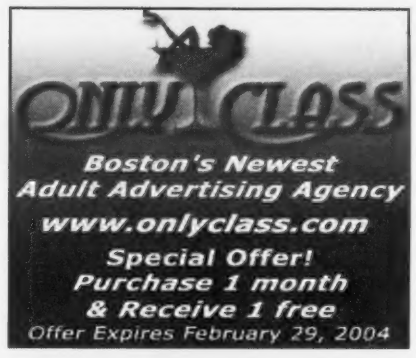

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Take right at 1st. light onto Division St.
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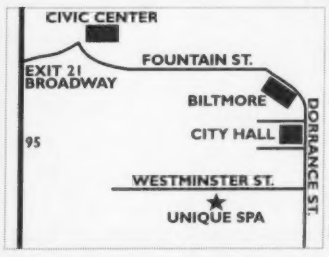

Directions:

From I-95 Southbound

Take exit 21 - Atwells Ave.
Turn Left on Atwells Ave.
Turn Left on Fountain St.
Turn Right on Dorrance St.
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A SPECIAL LADY
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ARE U CURIOUS?
Need to be trained by an experienced tall dominatrix. Discreet finacially secure gentleman only. On your knees and call me.☎4081 (exp 5/1)

Attractive, sexy, horny, white brunette with large breasts and a hot mouth seeks tall, dark, toned, handsome, WM that is smart, sane, kind-hearted and willing to do what I want! I enjoy spanking, wrestling, oral, porn and french kissing. ☎4367 (exp:03/15/04)

ORAL

Attractive SWF, 32, 5'5", brunette, nice body, 34C. Seeks SWM, 30+, for reciprocal oral fun, possible LTR. ☎4089 (exp:03/01/04)

Back From Heaven
Im ready for anything!So let's stir up some fun.Call me and they'll never let us through the gates.Discreet financially Secure gentlemen only.☎2931(exp:5/13/04)

BACKDOOR BABE
SWF, 29, seeks straight men, 25-50, with average sized equipment that enjoy giving anal. I have a very cute butt and C-cup tits. Must be clean, D/D free and straight (no bisexuals or tranny lovers). ☎4252 (exp:03/01/04)

BIG BEAUTIFUL BLACK FEMALE
Large SBF, 30, very voluptuous, seeking SWM, 20-40, for wild, crazy, experimental sex. No strings attached. ☎4223 (exp:03/15/04)

BLUE ROSE SEEKING SAME
Dionysian woman, 25, red hair, seeks spiritual, loving Dom male for sensation play, energy play, bondage, D/s and perhaps a nice hot tub...☎4408 (exp:03/19/04)

BRIEF ENCOUNTERS
Gorguous brunette, very sensual, likes to mountain bike, seeks finacially secure gentleman only. Very accomdating.☎3628 (exp. 4/1)

COCOA SENSATION
I am a statuesque SBF, 27, 6'2", with beautiful long legs. I am outgoing, inventive and fun and I love to both watch and play. I would like to meet a tall, fun, flirty guy with a nice bod, 25-35, race unimportant. ☎4450 (exp:03/19/04)

COME GET A TASTE
Smart, open-minded girl looking to see who bites! 31 yr old redhead with a fiery temper and cutting sense of humor seeks honest, adventurous, confident male. ☎4426 (exp:03/19/04)

Daytime Delights
My husband is at work and I'm ready to play. Discreet financially secure gentlemen needed to make my day!☎2898(exp:4/15/04)

GIRL OF ADVENTURE...
...seeks wild journey! Sexy, spontaneous 34 yr old SWF seeks spiritual, creative, witty, charismatic male, 30-40, for all manner of kink. Cross dressers welcome. ☎4421 (exp:03/19/04)

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HOME ALONE
My husband works long hours and is away a lot. I think he's having an affair. I feel neglected and have needs that aren't being satisfied. I've had enough of watching porn and playing with myself whilst he's off gallivanting. If you have some free time and would like to spend it with a hot and horny housewife then leave me a message. Make me feel like a woman again.☎4253 (exp:03/01/04)

INDULGE MY FANTASY
You come to my place dressed as a workman. You are a big guy with dirty hands. I offer you coffee. You grab me and carry me to the bedroom where you have your way with me. We don't really speak. You leave and we never see each other again. To schedule my service appointment leave me a message.☎4254 (exp:03/01/04)

IS IT YOU?
I am seeking a mature respectful gentleman, generous in nature. I am a bi, pretty, shapely female early 30's for mutually understanding relationship. Sincere replies only.☎4295 (exp. 3/15)

LET'S PLAY FOOTSIE
26-year-old, blue-eyed, erotic vixen, 5'7", fantasizes about stroking a man with my feet in stockings. You should be tall, erotic, serious about play, with large hands. ☎4479 (exp. 3/19/04)

MATURE SENSUOUS DOMME
Hot dominant SWF, 53, brown/green, great tits. Seeking tall, flirty guys with nice eyes, special consideration for beards. Experienced in bondage, D/s, S&M. Let me tease you. ☎4409 (exp:03/19/04)

Mediterranean Beauty
40, privately schooled, world traveled, exquisitely attired, very passionate seeks assistance from affluent erudite gentleman of upscale calibre who seeks mutually rewarding relationship. ☎3780 (exp. 3/15)

OHH LA LA
Sexy black barbie doll looking for a discrete sexual encounter. 38DD, 24, 34. Ebony brown skin with a soft satiny touch. Looking to have some fun. ☎4522 (exp:2/15/04)

SARDONIC SWEETIE PIE
27-year-old redhead with big brown eyes, giant natural breasts, and a desire to please you. Please be a smart, literate geek who wears leather, likes cats, into D/s, spanking, anal and oral. I just want to make you happy! ☎4467 (exp:3/19/04)

Sasha
Wet and sassy. I am bright, sexy and fun. Love to travel, looking for some exciting discreet gentlemen for a private rendezvous.☎2900(exp:4/15/04)

SASSY, SEXY WOMEN SEEKS...
tall clean serious male, 30-55, race open, for D/s and safe oral fantasy. I am 5'8", blonde/blue, sexy and smart. No smokers please. ☎4431 (exp:03/19/04)

Save The Best For Last
Tall, light, skin w/famous resemblance!Ready to Rock your World.Call me for some discreet encounters!☎2930(exp:5/13/04)

SEASIDE PRINCESS
Are you a man who is confident with his sexuality? If so, I am a sweet attractive SWF in my early 30's (not into swinging) who is looking for a like-minded SWM 32-52 for yr round ocean-side parking while we enjoy the soothing sounds of the ocean (while others watch sometimes). Serious inquiries only. Sincere replies only. All responses will be answered. Not into smokers, piercings, tattoos, please be d/d free ☎4089 (exp 4/1)

SEEKING FUN & ADVENTURE
Hot, steamy, passionate 32-year-old female with voluptuous 36C chest wants well-toned, muscular, adventurous WM, 25+ for erotic adventures in role play, spanking, exhibitionism, and D/s. ☎4464 (exp. 3/19/04)

SEXY LIL SUB GIRL
Sexy lil sub girl, 23, new to D/s, sweet, naive and naughty, 5', green-blue eyes, blonde. In search of sexy Dom who is experienced and genuine, 23-30, 6'+. ☎4483 (exp. 3/19/04)

SEXY, TALL, SINGLE
Kinky, fun SWF, 32, 5'9", brown hair, blue eyes, great breasts. Seeking tall, built, honest guy into BDSM, torture, D/s and kink. ☎4416 (exp:03/19/04)

Sweet and Sexy
Attractive, young blonde with long legs. Love to have fun and travel.Seeks financially secure gentlemen for mutually beneficial relationship☎2899(exp:4/15/04)

SWEET, SEXY NYMPHO
Sexy, dark-eyed Hispanic female, 25, 5'5", with "anything goes" policy. Into spankings, tickling, toys and more. If you're a tall, wild, attractive man who's very oral and thinks he can keep up, let me fulfil your fantasies. ☎4478 (exp. 3/19/04)

SWEETEST TABOO
SBF, 25, gorgeous lips and thighs, open to anything and very adventurous. Looking to expand my experience and horizons. I enjoy oral and voyeurism. ☎4430 (exp:03/19/04)

Teach Me Tonight, Please
Are you a sexually dominant man with powerful hands and an intuitive approach to BDSM? Because of my strength and independence, my surrender is especially intense. Please be experienced, competent, single and progressive. I'm 50+ and hungry to learn true pleasure. 3480 (exp. 4/1)

THE THINGS I CAN DO WITH MY LEGS
Frisky, open-minded female, 27, 5'10", with great legs, seeks tall and toned woman into spanking, bondage and role play. Make your fantasy come true. ☎4474 (exp. 3/19)

TWISTED GODDESS
Submissive males will kneel and worship my exquisite feet. If you are naughty I will tease you beyond your wildest NIGHTMARES. Face diabolic sensual torment designed to drive you to utter madness.☎3616 (exp 4/1)

VORACIOUS PARTY GIRL
Sexy self proclaimed nympho, 27, blonde / blue. Men just can't seem to keep up with my unquenchable sexual appetite. I think about sex constantly. So if you are up for some no strings discreet fun (no jealous, possessive types please) then leave me a message. ☎4251 (exp:03/01/04)

YOU 'CANNOT' IMAGINE
Creative, spontaneous SWF, 31, brown hair and eyes, seeks serious, sexy, honest SWM, 31-41, 5'7"+, that is romantic and enjoys role play and dirty talk. ☎4451 (exp:03/19/04)

Men Seeking Women

3 HOLE GIRL
SWM, 34, D/D free looking for discreet encounters in the evening. Must be willing to experience 3 holes of pleasure. Metro Boston West.☎4550 (exp 4/1)

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ASIAN PRINCESS
Very fit WM 41, looking for a very beautiful, seductive Asian woman to worship on a semi-regular basis. All replies answered.☎4555 (exp 3/15)

ATTRACTIVE OLDER MAN
Dominant SWM, 53, in search of honest, submissive female into BDSM and 'game' playing. ☎4446 (exp:03/19/04)

Attractive, fit, recently divorced WM, 42, too soon for commited relationship seeks no strings, respectful, passionate playtime w/intelligent fun, clean and fit female.☎4552 (exp. 3/15)

1ST TIMER

AVERAGE JOE
WM, early 50's, average looks looking for an average female (20-50), race not important for discreet daytime encounters. No strings attached. Prefer No shore area.☎4548 (exp 3/15)

BARE BOTTOM
Well-traveled, ivy-educated WM, 45, seeks mature, imaginative, mischievous lady with a penchant for erotic spankings. I fancy humor, singularity, and the edges of life. You should be proper and sane but spirited and romantic, with a willingness to share your secrets and bare your proud,pretty bottom to a trusting experienced hand. ☎8981 (exp: (2/01)

CAPTAIN
Intense sail boat captain, 47, 6', blue eyes, seeks tall, intelligent submissive female for D/s relationship to include S/M and B&D. ☎4404 (exp:03/19/04)

CEO's COMPANION
MWM, 40 yo, 6'0, 185lbs, successful, romantic, extremely passionate. Seeeking a beautiful woman for a mutually beneficial relationship.☎4090 (exp 3/15)

Clean, attractive SWM, 42, seeks female GODDESS who wants her divine bottom worshipped and adored. ☎4486 (exp. 3/19)

COLONEL ANGUS
In Anelli's evil empire. Your wish is my command.Nen.4266(exp:02/27)

CORRUPT ME
Innocent but flirtatious WM, 20, wants to be very, very naughty. Seeking curvy, enthusiastic female who'll tell me what to do and how to please her. ☎4466 (exp. 3/19)

D/s RELATIONSHIP
START OVER. WANTED: unattached, emotionally available compliant female. Age, race, looks secondary. Can you travel No. of Boston? Normal appearing relationship to your friends and family. Gently dominate WM good looking, strong, young 60, N/S, D&D free, 6" 215, likes good food, plays, movies, motor-homing, mountains/beach, bubbling brookes. Will consider your needs & boundaries. Training emphasizes fellatio, and satisfying my every desire and whim no matter how kinky. No financial assistance.☎4298

DEVIL IN YOU
Wild WM, 35, 5'6", seeks free-spirited, open-minded female with a hot ass, for role play, D/s, BD/SM, oral, anal, anything you desire. ☎4454 (exp. 3/19)

DOM TO TAKE YOU...
...where you haven't gone before. Expert S/M dom, 45, 6', dark hair and eyes, seeking graceful, charming SWF, 30-45. ☎4420 (exp:03/19/04)

EAGER LOVE SLAVE
SWM, 52, looks/acts younger. Active, attractive. Seeks to be love slave and explore female supremacy with a loving, attractive, intelligent, dominant woman. ☎4432 (exp:03/19/04)

EASY GOING GOOD GUY
SWM, 42, 5'9, 190 lbs.Seeking pretty WSF 30-35 for ltr.Likes to dine out, travel, sports, quiet evenings at home. For cuddling and some love.Must be D/D free and n/s.☎4582(exp:3/5)

EROTIC PHOTOGRAPHER
WM photographer seeking uninhibited female to take erotic/artistic photos on my digital camera. Age/race unimportant. ☎4468 (exp. 3/19)

FOR WOMEN ONLY
If you're a discriminating woman who craves passionate kisses and gentle caresses, enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on... I'm a handsome (will e-mail photo), clean-cut, disease free, intelligent, professionally educated and employed SWM (34, 5'11", 180lbs, black/hazel) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/intructions. No drugs/smokers. Greater Boston/Metrowest. PLEASE: Serious replies only!☎8803 (exp 07/04

GENEROUS
Good looking WM invites you to watch me masturbate.☎4556 (exp 3/15)

GIRLS GONE WILD?
22-year-old Asian male, 5'8", seeks cute yet tough bi females, who enjoy girl on girl and girl on guy action. Bring your girlfriend for a great time. ☎4480 (exp. 3/19)

GOOD TIMES, NO STRINGS
Sexually open-minded SWM, 28, brown eyes/hair seeks honest, discreet women who like to wear leather/latex. Especially interested in sex in public places. ☎4443 (exp:03/19/04)

HANDSOME & WEALTHY
SWM 45, Well Endowed from lower So. Maine seeks F single/married or couples for discreet fun encounters. Let's talk. You will be glad you called guarenteed.☎4297 (exp 3/15)

HERO 4 HIRE
Exhibitionist WM, 34, 5'11", black/brown, loves being naked in public, very sensual, oral and eager. Seeking outspoken, sexual, opinionated redhead, who knows what she wants and gets it. ☎4455 (exp. 3/19)

Highway Man
WM d/d free, decent looking, dirty blonde, blue, lean and tone wanting in shape women 18-40 to enjoy anal. Always a gentlemen, you're in control. ☎4557 exp: 3/26

HOT SM 4 FEM PLAYMATE
25-year-old WM, very well-built, kinky, slick, loves skirts, stockings, delicate lingerie. Desires wild child female playmate, 20-40, toned, adventurous, clean, for aggressive sex with kink. ☎4471 (exp. 3/19)

ISO SEXY SMOKER
SWPM, 42, seeking adventurous female friend. Indulge my strong appreciation for women in leather who smoke. It would be my pleasure to light your long white cigarette as you relax wearing black leather gloves, outfits, high heeled boots, etc. Humor and fun attitude a must. Age unimportant, maturity a plus.☎4583(exp:2/27)

JUST IN FROM MARS
SM, 40's, 5'9", 150lbs. Runner. Seeks domme female. Likes movies, dining out and long walks on the beach...on a leash! ☎4413 (exp:03/19/04)

LEATHER MAN
WM, 45, loves to wear leather seeks serious females, older women especially welcome, interested in a leather man. ☎4452 (exp:03/19/04)

LOOKING FOR PLEASURE
WM seeks woman, 25-45. I feel neglected, I want some safe, discreet, sexual encounters. ☎4502 (exp:03/19/04).

LOVER FRIEND
MWM, 49, 5'4, 160 lbs. Successful business owner. Seeks submissive miss 18-50 for weekly get togethers. Short skirts, spankings a plus. Attitude more important than looks. Mutually rewarding. Limits respected. LTR possible. S.E. Mass. Northern RI.☎4581(exp:3/19)

MAGIC GEEK SKS LOVE
Callous, cold WM, 22, 6'2", brown hair/eyes, seeks seductive, sensual female, 18-30, to heat up the bedroom. ☎4481 (exp. 3/19)

MATURE?
tall trim WM sks F 55-60 for exotic adventures. Race unimportant. N/S D&D free a must. ☎4288 (exp 3/1)

MUSCULAR, HAIRY SWM
Adventurous SWM, 41, 6'1", black hair, brown eyes. Seeking flirty, curvy, uninhibited female into oral, spankings and exhibitionism. ☎4422 (exp:03/19/04)

NO VANILLA GIRLS
WM, 29, with pierced cock, sick of trying to convert vanilla girls. Seeks female to experiment with strap-ons, into BD/SM. ☎4485 (exp. 3/19)

NYLON FOOT WORSHIP
And Pantyhose fetish. WM, well built, well hung. Let me service you through your pantyhose & worship your nylon feet.☎4259(exp:02/27)

OH YEAH!
Sexy Asian male, 23, looking for toned, curvy female to help fulfil my naughty maid fantasy. ☎4477 (exp. 3/19)

ORAL FREAK-NASTY
Sensual black male, 35, well endowed with a talented tongue seeks curvy, clean, smart, independent woman that enjoys receiving oral for hours. ☎4425 (exp:03/19/04)

PERVERT SEEKS SAME
Witty, creaive SWM, 37, looking for a bondage buddy that's open to new things. Short, tall, plump, thin - it doesn't matter, just be cute! Let me lace your corset nice and tight before we go to Manray. ☎4424 (exp:03/19/04)

R U A CTEASE?
Submissive, SWM, seeks a sexy cold hearted teaser for endless games of denial & humiliation. Let me work for you while you work me up . Be bossy, confident in RI. area.☎4579(exp:03/05)

SEEKING NICE HANDS
SWM, 35, attractive, easygoing, generous, financially secure, not ready for a relationship seeks nice massage on occasion, worth a call. Greater Portland. ☎4639 (exp: 3/1/04)

SEEKING SHORT HAIRED CUTIE
Muscular, youthful, smart SWM, 38, seeks arty, sporty cute girl with short hair that appreciates receiving oral. ☎4433 (exp:03/19/04)

SOMETHING NEW
Tall, thin WM, 38, 6'3", looking for women of all sizes who love anal, oral, toys, and trying new things. ☎4473 (exp. 3/19)

Straight Men In RI
Attractive gay male couple, in 30's. HIV negative, D&D free, we want to orally service straight attractive clean HIV negative males, 18-50. We are 100% discreet. Married or first time ok. No gay males.☎1664(exp:03/12/04)

STRAP ON, SMOKING FUN
Tantalizing, experimental SWM, 33, 150lbs, Boston area. Funny & outgoing. Seeks biker type woman w/ good sense of humor who smokes and likes strap on fun. The idea of you with a strap on and a cigarette hanging from your lips turns me on. I will also be your personal ashtray and slave. If you would like to explore a smoking relationship then please call. ☎4523 (exp:03/19/04)

Submissive SWM, 41, wishes to serve a blonde/blue female mistress. Seeks LTR. You won't be sorry. ☎4407 (exp:03/19/04)

TALL, LONG AND HANDSOME
Sexy SBM, 34, 6'1", good sense of humor and intense eyes. Seeking sexy, curvy women into 3somes, role play and group sex. Race/age unimportant. ☎4442 (exp:03/19/04)

THICK STICK
Hot 21 yr old SWM with a thick shaft seeks honest, curvy, intelligent female with large breasts into oral and spanking. ☎4434 (exp:03/19/04)

WANTED FEMALE SLAVE
40, DWM, 6', 220 lbs. brown/blue, activities enjoyed boating, hiking, trips, theater and laughing. With 15 yrs experience in BD/SM. Seeks SF slave with similar interests. Slim to medium build with few limits. Looking to have fun or LTR with right one.☎4263(exp:2/27)

Men Seeking Men

ARE YOU THE HELPFUL TYPE?
Let 'em know you're a skilled ... um ...worker. Add a descriptive logo to your ad for only $10 per week.

AT YOUR SERVICE

Call (617) 859-3300

BiWM, 48, married, discreet. Tired of ads looking for perfect bodies? I am 30 lbs overweight, looking for jo buddies. Must use your place. Discretion expected and assured.☎4569 (exp 3/15)

BOUND IN MASS
GWM, 35, seeking LTR with a kinky, masculine top. Looking to be a boi not a slave. HIV-, D/D-free, N/S. ☎4459 (exp. 3/19)

Gay male couple seeks a houseboy/slave to serve in our home. Duties would include maintaining our home and submitting to BDSM/kink play. All boys 20-40, who are H/W proportionate apply. ☎4462 (exp. 3/19/04)

GWM, 42, in shape, squeaky clean, professional seeks well hung straight man, 18-40, who craves deep oral on a regular basis. Discreet. XXX videos. My Place.☎3735(exp:03/05)

GWM, 45, seeks clean, hung men, straight/gay/Bi, that enjoy receiving great oral. No reciprocation necessary. I have place. Mass South Shore area. ☎1090

HAVE IT YOUR WAY
At your place daytime. Handsome, mature bi/WM professional welcomes you & your special desires. Lingerie and fem men get very special attention.☎2594 (exp 4/1)

HEADMASTER WANTED
Part-time position exists in metro-west area. Candidate must have hands on experience with good oral communication skills. ☎4501 (exp:03/19/04)

HUNGRY AND OPEN
Passionate, non judgemental WM, 40, seeks honest, D/D free playmates for some bondage, leather, fetishes and especially anal sessions. I am good with my lips and enjoy vanilla/regular sex. Ask before thinking I won't say yes! Please no marrieds unless partner is okay w/it. ☎4439 (exp:03/19/04)

NEWBIE
GWM, 30, into light SM/BD seeking masculine male, up to 32, average build to toned, versatile. Newbie for newbie. ☎4428 (exp:03/19/04)

NH SLAVE RETREAT
for in shape men, 18-50. Top and bottom male couple will host one or more slave trainees for weekend or longer. Excellent indoor and outdoor dungeon facilities. Safe, sane and consensual. ☎4415 (exp:03/19/04)

Sit back and relax. MBIWM, 41, 5'6", 170, seeks men who want to be orally serviced. Boston area, your place, days.☎4097 (exp 3/1)

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Women Seeking Women

Are you a seductive and dark female who's not completely brutal? Long dark-haired WF, 23, 5'4", gorgeous breasts and eyes, into vampires, domination, sensual biting, wants fun, clean female playmate to join me and friend. ☎4475 (exp. 3/19)

CAN YOU KEEP A SECRET?
Don't shush about being hush. Add a descriptive logo to your ad for only $10 per week.

DISCREET

Call (617) 859-3300

COLLEGE GIRL
Tall, spontaneous redhead, 21, curvy seeking tall, friendly, smart female, 20-30. Into oral, spanking and toys. ☎4435 (exp:03/19/04)

CUTE LIL SUBBIE GRRRL SEEKS MISTRESS
Obedient 19 yr old sub grrrl with beautiful dark green eyes and short black hair seeks intelligent, dominant mistress, 25-35, to administer spankings and for puppy play. ☎4427 (exp:03/19/04)

GOT KAMA SUTRA?
Black and Native American GF, 42, bottom, feisty, fun, adventuresome, into leather, spanking, B&D, D/s, desires fun, safe encounters with toned, curvy woman. ☎4482 (exp 3/19)

Hot, extremely sexual 20-year-old sub with blue eyes, blonde dreadlocks and nipple rings. Call if you're a dominant, loving, caring woman into SM play, bondage, fetish, spanking. ☎4484 (exp 3/19)

OPEN-MINDED
Black female, late 20s, non-smoker, non-drinker, d/d free, looking for hispanic or white female, preferably in late 20s also, open-minded, looking for friendship first, no strings attched relationship. Must be open-minded sexually. Prefer B or C cup breasts. In Boston area. Just looking to have some fun and friendship! ☎4503 (exp:03/19/04)

PLUS-SIZED BIF SKS HOT BIF
Hot and horny, voulptuous,blonde BiF, 40s, desires hot sex on cold winter nights with sexy BiF with large breasts. Must be discreet. ☎4500 (exp:03/19/04)

REDHEAD SEEKS KINK
Sexy SWF, 26, red hair / blue eyes, in search of kind, adventurous, honest female, 21-35, with full lips and beautiful breasts. Interested in light bondage. ☎4444 (exp:03/19/04)

Couples

BI MALE FOR COUPLE
Attractive, clean, safe, well endowed bi male seeks couple, man & woman, or dominant female for safe adventurous erotic fun.☎3168 (exp 3/1)

BiBM, 45, 200lbs, into massage, nudity, photos, group scenes. Seeks intimate friendships with bi couples, females, and select males into relaxed erotic activity. Discretion assured and expected. No druggies or smokers. ☎4458 (exp. 3/19/04)

BONDAGE BONDAGE BONDAGE!
Kinky adventurous twenty-something couple seek others to join us, must be 21+, open, honest, safe into power struggles and bondage. ☎4436 (exp:03/19/04)

BREAK US IN
Novice couple ready for fun and adventure with hot, adventurous white females, 20s. He's 37, 6', brown/brown, she's 28, 5'3", black/brown, both white, attractive, and ready for anything. 3some, 4some, exhibitionism, voyeurism. We're open to you. ☎4460 (exp. 3/19/04)

COUPLE SEEKS BI FEMALE
WM, 35, 5'8", and WF, 33, 5'9", fantasizes about sex in strange places with BiF. Long staying power, want to experiment with public sex, especially photo booths. ☎4465 (exp. 3/19/04)

COUPLE SEEKING 1ST TIME
We are seeking a fun, outgoing, clean, discreet, D/D free couple or woman for 1st time into this lifestyle. He's 33, 6', brown/green and she's 25, 5'10", brown/blue. ☎4449 (exp:03/19/04)

COUPLES
and single women: Thought about swinging but not sure? Friday & Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance atmosphere. No pressure- just terrific people. ☎5100 (exp: 8/01)

DISCREET AFFAIR
Classy Married 40 5-9"-178 prof/educated, hot, D/D free, fun. Seeking Females (pref married), couples, for discreet affairs (pref weekdays). Age/race open. Discretion assured. No escorts or money exchange. ☎4566 (exp 4/1)

FLYING PURPLE ELEPHANTS
Young white couple, early 20s, drak hair seek relatively sane, dark-haired, curvy geeks, age 20-30, into a wide array of kink and fetish. ☎4419 (exp:03/19/04)

Free Adult Parties. small intimate home located 45 min west of Boston/45 min NW of Prov. Couples and single women invited. N/S, casual and sensual atmosphere. ☎8258 (exp 5/1)

FUN, YOUNG COUPLE
Laid back, attractive couple, early 30s, seek open and honest, emotionally stable female or couple for swapping, friendship and fun times. Relatively new to this. He's 6', brown hair, piercing eyes. She's 5'6", green eyes with a cute butt that likes to be spanked. We like toys but not into S&M, etc. Southern Maine, so you should be local or willing to travel. ☎4320 (exp:02/01/04)

HARD BODY
38-year-old with unquenchable sexual appetite seeks select singles for 3-way action. Into oral, anal, D/s, spanking, toys, much more. ☎4457 (exp. 3/19)

HOT CANDLE WAX
Hispanic female, 30, 5'3", brunette, and Caucasian male, 35, 5'9", blue eyes, seek singles or couples, 30-45, into role play, exhibitionism, candle wax, and voyeurism. Catch us if you can. ☎4456 (exp. 3/19/04)

HOT COUPLE 4 BIG FUN
WM, 34, 6'4", brown/blue, 9"+, and WF, 34, 5'4", brown/brown, 36C. We are sultry, intense, open to try anything once. MFM, FMF, big breasts for him, well-hung guys for her. Please be clean, D/D-free, good stamina. ☎4476 (exp. 3/19/04)

HOT ITALIAN SAUSAGE
WM in 30's seeking submissive bi or straight females & couples for kinky playtoys and more. Race unimportant. Available days & some evenings.☎3775 (exp. 3/15)

LEVEL OF EXPERTISE?
He's 42, 5'6", WM with green eyes. She's 30, 5'1", WF with blue eyes. Open to many types of expert play, swapping, group, toys, especially exhibitionism. You can never have too many friends! ☎4470 (exp. 3/19/04)

LOOKING TO EXPLORE NEW ADVENTURES
MWC seek fun loving, honest, dominant others to join us for bondage, role play, and S&M. She's 39, 5'6", brown hair / eyes and multi-orgasmic. He's 44, 6' and blonde/blue. ☎4411 (exp:03/19/04)

LOVING NH COUPLE LOOKING FOR OTHERS
New to this MWC, early 40s, looking for others that are flirty, fun loving, honest and discreet for group sexual activities. We only play together! ☎4441 (exp:03/19/04)

MAINE COUPLE
Open-minded couple looking for fetish couples for friends and playmates. We can host in Maine. ☎4448 (exp:03/19/04)

MARRIED AND SWING
Married black couple, late 20's, open-minded, seek toned, bi-curious male for threesome. ☎4429 (exp:03/19/04)

Married couple, 50's. Like to play? She has a great body. Likes to use her many talents. Loves well hung men. Into oral. We are relaxed and easy going occasional video if desired. Husband watches only. Come over and let's play.☎4271(exp:2/20)

PATIENTLY WAITING
Seductive, sensual couple in great shape and health seek bisexual men and women, 25+, and cross dressers for role play, oral, anal and spankings. Must be drug and alcohol free. ☎4438 (exp:03/19/04)

Seductive couple would like to add a bisexual female for threesome fun. Both physically fit, she loves role play, anal, toys, high heels. You be BiF, 30s, tall and toned, C/D cup. Shaved, pierced tongue a plus. ☎4461 (exp. 3/19)

SEEK FEMALE THIRD
Very attractive young couple, good looking with great bodies, always wanted a 3some with another beautiful, fit, clean female (19-25 yrs). She is adorable and women love her, she's 21, mulatto/hispanic, petite with brown hair/eyes. He's white, blonde/blue, 26 yrs. Must be D/D free. ☎4453 (exp:03/19/04)

★ ★ ★ ★ ★
SEEKING COUPLE
SWM, 6 ft, 47, 165 lbs, brown hair/green eyes, neat, clean and discreet. Seeks couple for friendship and intimate encounters.☎4588 (exp: 3/3)

SIZE DOES MATTER
MWM, looking for couples that would like to have some fun and excitement. I am 5'10, 175 lbs, good size + great stamina.Very clean, discreet and easy going. She will be satisfied.☎4580(exp:4/9)

TANTRIC COUPLE SEEKING
Tantric BDSM couple - male dom, female switch looking for male switch to sub to one or both partners. Must have knowledge of Thelema, vamperism, and edge play. ☎4406 (exp:03/19/04)

Think it'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's.☎8464 (exp 8/15/04)

WHITE SLAVE COUPLE
Kinky wifing white couple, early 20s, seek healthy women to serve. Very experienced in all variety of kink, scat is a turn on. ☎4412 (exp:03/19/04)

YOUNG COUPLE SEEK THIRD
We are seeking a toned, adventurous third, 21+ with a good sense of humor to join us. He's 20, 6'1" with blue eyes and she's 26, 5'5" with red hair. We enjoy oral, anal, role play, spanking and more. ☎4440 (exp:03/19/04)

What's Your Pleasure

A MAN TO SHARE
I'm giving my very handsome 39 y/o boyfriend of 14 years permission to play w/ a special woman or couple w/ straight male. He's 5'11", 195 lbs, bi/br, educated, witty, clean, discreet, well-endowed and has an unbelievable tongue. All responses answered. Upper Cape. ☎4368 (exp:03/15/04)

BERKSHIRE TGIRL SEEKS FRIENDS
Berkshire TGirl seeking friends. Enjoy dressing with slim t-girls. I'm 5'9" and 160lbs and enjoy all things TG. ☎4499 (exp:03/19/04)

BLACK MAGIC
Couple seek tall, hung, black male, 21-40, for woman to play with. Must be D/D free, non-smoker, super clean and discreet. She is 31, 5'4", red hair, green eyes, attractive. He's 46, 6', good looking and in shape. Young, inexperienced men welcome. ☎4525 (exp:03/19/04)

DAD SEEKS SON
Providence area GWM 52 seeks nice guy under 25 for mutually rewarding relationship. ☎8682(exp:04/09/04)

DEEPEST DESIRES
A new vampyre/spiritual/sex group is seeking new members. If you are interested in building a Boston vampyre community worth living in join us. ☎4405 (exp:03/19/04)

DOMINANT SENSUALIST SEEKS TOY
Controlling, occult loving, Scorpio domme, 27, 5'8", green eyes. Seeking androgynous, slim men and curvy, sensual women to serve me (ages 21-40). From weekend play to 24/7, all is possible. ☎4423 (exp:03/19/04)

EXPERIENCED DUNGEONMASTER
Safe, sane, dominant, imaginative Dungeonmaster, 46, 5'10", seeks couples with submissive female willing to accept training. ☎4472 (exp. 3/19)

GUYS SPANKED
by Dad, 48, over my knee, in your white t-shirt and athletic socks.☎7513 (exp 4/1)

HANDFUL OF FUN
Sit back. Have a beer, watch XXX videos, while an attractive WM strokes you for pleasure. Central MASS/RI area.☎1734 (exp: 5/01/04)

HORNY OLDER GENTLEMAN
Clean, shaved, adventurous SWM, 57, seeking open-minded, exhibitionist, younger women. Into all fetishes. South of Boston. ☎4447 (exp:03/19/04)

HOT YOUNG DOMME
Strict, sexy, young, sadistic 19-year-old domme, turn-ons include BD/SM, foot fetishes, humiliation, verbal abuse, CBT, cross-dressing. Seeking subs to worship my body and my mind. ☎4463 (exp. 3/19/04)

NEWPORT TG
Gender fluid attractive looking for lady like friends who love fashion and beauty. For girls talk.☎4574(exp:3/05)

OPEN MALE FOR FUN
Sensual, easy going, versatile, strong SWM, 40, height/weight proportionate. Seeking couples, 30+, you set limits. Leg and foot fetish; enjoy lingerie. ☎4417 (exp:03/19/04)

PRETTY IN PINK
WM, enjoys femmine side. Looking for creative understanding women who enjoy fashion and beauty and loves to shop.☎4575(exp:3/05)

READY FOR ME?
BWM seeking attractive transexuals, bi men, and freaky women, to break in my tight virgin ass. I am looking for d/d free people who want to have a gangbang and / or orgy. I want to host this party at a hotel in boston at later time in 2004, a picture will get mine in return. This is for real and is a fantasy that needs fulfilling, more people the better, couples and females also wanted esp TS. ☎4323 (exp:02/15/03)

REWARDS FOR YOUR HUGE ENDOWMENT
If you're straight with eight inches plus and you would like to kick back and enjoy straight videos while an expert oralist pleasures you. No reciprocation. Discretion assured. YOU MUST HAVE EIGHT INCHES PLUS. Generous for your time ☎4187 (exp 5/21)

SIR STEPHEN SEEKS O
Cultured SWM, 40, seeks adventurous, fit O for exploration of D/s themes. Travel to leather fashion shows and play parties in Boston and throughout the country routinelv. Contact box. ☎4469 (exp 3/19)

Sub WM, 45 yrs, blonde hair, blue eyes. Looking to be tied up by a male. Looks / age not important. ☎4410 (exp:03/19/04)

WATCH ME WATCH YOU
If you are hot, sexy and adventurous my beautiful blue eyes want to watch you play. I am a voyeuristic WF, 34, 5'2". If you like to be watched then please leave me a message. ☎4437 (exp: 03/19/04)

WM looking for Asian female play toy from mild to wild. Couples possible. ☎4445 (exp:03/19/04)

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To Listen Call 800-314-7958

COLLEGE BOY'S FIRST GAY EXPERIENCE
I was a freshman in college. I lived in an all male dorm; all the guys in our hall were very close. It was about midway through the first semester when one of the guys from across the hall called me over and told me he had something to tell me. John told me he was gay. Although I had not ever had any type of sexual relations with another man, I was very open minded about sex exploration...That night after having several beers I decided that I should pay a visit to John. I crept into his room, careful not to wake his straight roommate who was on the top bunk. I kneeled next to him and as he slept gently began to caress his chest and nipples...☎4611 (exp:04/01/04)

EYE SPY LESBIANS
It was late one Friday night, and I'd come home early from the bar. I can look across the way, and see the adjacent building with yet more apartments. From my window in my living room, I can see directly across into the apartments when the shades are open...Cindy was a gorgeous brunette with long wavy hair. Sometimes, I just sit on my couch, and watch her run on the treadmill wearing a pair of hot-pants and sports bra. This was the night I decided to relax on the couch to take in the sights the night provided. It wasn't until 1:30am that Cindy made her way through the door. Soon after she had walked in, there was another girl who followed her...☎4612 (exp:04/01/04)

HOUSEWIFE GETS JUNGLE FEVER
About 1/2 the way home, my car started acting up, and finally it gave out on me. Using my cellphone and a phonebook from a near-by gas station, I called around and found a 24-hour towing service. Just as he promised, a tow-truck pulled up about 30 minutes later and a thickset older black gentleman got out and came over to me. "I'd really like to get my car fixed tonight. I'm ready to pay ANY price". "Well now, you may be able to convince me to call in some favors", Desmond answered. "Let's get into the cab and determine a price." ☎4610 (exp:04/01/04)

MISTRESS RED'S DONKEY BOI
...He dropped forward on his hands and knees and crawled in through the living room, down the hall and into the playroom. With a sharp smack I left him for a moment to fetch a box that had been waiting on a shelf since he left my care the first time. "Come." He moved like a puppy would to his mistress. Smiling I opened the box, and showed him the collar therein."Undress boi. You need to learn that making assumptions makes an ass out of yourself, and others."...☎4609 (exp:04/01/04)

NICKY GETS AN ANAL PROBE
One boring Sunday afternoon I was over at my friend Amy's house. We were hanging out and painting each others nails when there was a knock at the door. Amy opened the door to answer it. There stood a tall, dark guy. I could tell by the way he looked me over that he was attracted to me but figured I'd have some fun teasing him..."Kiss my ass." I replied..."Bend over, sweet thing, and I will," he said, then I felt his tongue on my ass. I shivered as his lips came together again and sucked the rounded flesh... ☎4614 (exp:04/01/04)

T/S SURPRISE
I'm a good-looking young guy, 28, in great shape and have had my fair share of ass. I've had lots of girlfriends and a lot of sex but one night something different happened and let's say, opened me up to new possibilities...We were hanging out when this group of hot girls came up to us. We started talking as a group but one girl in particular caught my eye, she was so hot. We got pretty deep into conversation. At about 1am she asked me if I wanted to go to her place... As I pulled her dress off her body and pulled off her underwear I received the biggest shock of my life.. ☎4613 (exp:04/01/04)

SOPHIE'S FIRST TIME WITH A GIRL
Hi my name is Sophie and I'm 20 years old. I'd like to tell you about my first time with another girl. It happened about a year ago and she was my college roommate. Her name is Kelly and she's absolutely gorgeous; she's tall with long blonde hair and D cup breasts. She has a great body as she works out a lot. The first time I noticed an attraction to her was watching her work out in the college gym. It gave me an unfamiliar ticklish sensation in my...one night we were out on a girl's night on the town. We'd drunk a lot and had danced sexy together all night. When we got back to our dorm room Kelly said that her back was hurting so I offered to give her a back rub. She took off her shirt and bra and I felt suddenly hot and wet...to hear this story call 800-314-7958 ☎4322 (exp:02/01/04)

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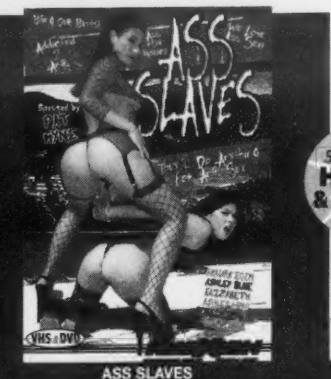

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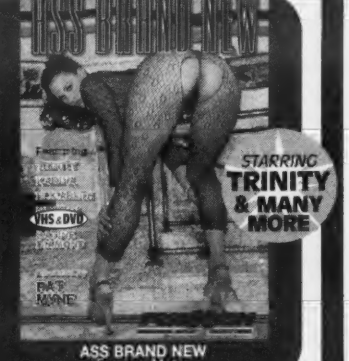

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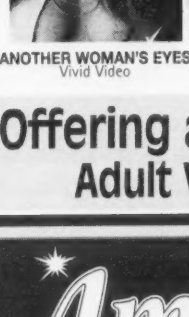

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Madsen, Steve Buscemi, Chris Penn, Tim Roth, and Lawrence Tierney. (99m) *Tuesday at the Brattle.*

★★THE ROCKY HORROR PICTURE SHOW (1976). This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. (100m) *Saturday midnight at the Harvard Square.*

S

★★★★SANS SOLEIL (1983). The French filmmaker Chris Marker is like a mystical version of Godard, with a Borgesian sense of the mystery of being in the place of Godard's Marxian fillings. In this free-style documentary on the nature of time and perception, he's a little like Jackson Pollock, too: the seemingly random focus of his camera, which reaches to Iceland and Tokyo, is puzzling at first, then mesmerizing, and after a while you begin to see the patterns. "The Magic function of the eye is at the center of all things," says the female voice-over (who reads a third-person male narration — point-of-view is one of the mysteries Marker is out to explore), and Marker's magic eye is at the center of this picture, which saturates you with startling images. One of the great films of the '80s. In French with English subtitles. (100m) *Monday at the Harvard Film Archive.*

★★SHOW BOAT (1951). When MGM bought the rights to remake the Jerome Kern/Oscar Hammerstein musical, it suppressed the wonderful 1936 version. So a lot of people have been introduced to the show through this dim, overdressed edition, which stars Kathryn Grayson and Howard Keel. It's an indication of how lackluster the whole enterprise is that Grayson's treacly soprano upstages Keel; he looks defeated by his role as the dashing gambler who wins the heart of show-boat captain's daughter Grayson. The same goes for Joe E. Brown and Agnes Moorehead as Cap'n Andy and his wife. Ava Gardner (dubbed by Annette Warren) is gorgeous as the tragic mulatto, Julie, but can't eclipse Helen Morgan, who originated the role and played it in the '36 version. William Warfield sings "Ol' Man River," a little stolidly (Paul Robeson did it in '36); Marge and Gower Champion dance some. George Sidney directs. (107m) *Thursday at the West Roxbury Branch Library.*

★★SOMETHING'S GOTTA GIVE (2003). Jack Nicholson and Diane Keaton are all that this mild lark has going for it, apart from some canniness at manipulating the well-worn levers and sticky springs of what these days passes for romantic comedy. Nicholson's Harry Sanborn is the 63-year-old owner of the world's second-largest hip-hop label. While visiting the bedroom of the latest of his many much-younger conquests, Christie's auctioneer Marin (Amanda Peet), Harry suffers a mild heart attack; that leads to his becoming marooned in the beach house of Marin's 50ish mother, Erica Barry (Keaton). The debt that this set-up owes to George S. Kaufman & Moss Hart's 1930s Broadway farce *The Man Who Came to Dinner* is acknowledged in the dialogue, since we're told that Erica is "the most successful female playwright since Lillian Hellman." From then on, it's all about how Harry re-evaluates his life and achieves nirvana with Erica, despite her guardedness in matters of the heart and her acquiring a younger suitor in the form of Harry's thirtysomething doctor, Julian Mercer (Keanu Reeves). Writer/director Nancy Meyers's guiding of all this heavy machinery might fairly be called ruthless. Diane Keaton received an Oscar nomination for Best Actress. (125m) *Boston Common, Fresh Pond, West Newton, suburbs.*

STARSKY & HUTCH (2004). The Paul Michael Glaser and David Soul roles go to Ben Stiller and Owen Wilson, respectively, in this film version of the popular '70s TV series. Snoop Dogg plays Huggy Bear; Todd Phillips (*Old School*) directs. *Sneak preview Saturday at the Boston Common.*

★★★THE STATION AGENT (2003). When Peter Dinklage first appears on screen, a close-up of his ruggedly handsome, melancholy face is followed by a longer shot revealing his full height: four feet, five inches. It's a visual jolt, but as soon as he speaks, all you notice is that he's a good actor. His Fin has found a niche working in the Golden Spike, a Hoboken model-train shop, with his friend Henry. Then one night Henry drops dead, and his will bequeaths to Fin an abandoned railway depot in desolate Newfoundland, New Jersey. Joe (Bobby Canavale, as irresistible as a big puppy), an extroverted but sweet-natured Puerto Rican, parks his hot-dog van on the property and insists on serving up his small talk with Fin's café con leche. Olivia (Patricia Clarkson, again proving she's one of America's best actresses), a recluse mourning the death of her son and estranged from her husband, almost runs Fin over in her SUV, twice. Cleo (Raven Goodwin, vastly appealing but not cute), a lonely grade-schooler, bumps into Fin while he's walking along the train tracks and shyly befriends him. Fin serves as a mirror to all, revealing who they are by reflecting their shortcomings — though when he tries to become something more, his confused efforts end in a stunning sequence of drunkenness, rage, and self-immolation. Director Tom McCarthy is a filmmaker of the long-take, little-dialogue school, and though the film drifts a bit in the middle, this æsthetic perseveres. (88m) *West Newton, Somerville Theatre, Arlington Capitol, suburbs.*

T

★★★TEACHER'S PET (2004). Artist Gary Baseman's colorfully retro, slightly unnerving artwork is a natural for the sort of animation that can be enjoyed by both kids and adults. In this boy-loves-dog-road-trip tale, Disney, or director Timothy Björklund, transcends (or is it undermines?) the studio's usual middlebrow approach with plenty of sexual and scatological innuendo, as well as (gulp) a bit of ethnic stereotyping. Nathan Lane (whose Borscht Belt shtick is annoying) is Spot, the dog who wants so much to go on vacation with his owner Leonard (Shaun Flemming) that he seeks out a mad scientist (Kelsey Grammer, letter-perfect) to make him human. The experiment is successful, but no one factored in dog years, so Spot ends up a man who, in a slyly Freudian plot move, starts dating Leonard's mom (*That '70s Show*'s Debra Jo Rupp). It's a musical, and the songs are silly, but the accompanying visuals are deliciously raunchy and subversive. Animation purists will note impressive art direction in the flawless canvas backdrops; stoners will like all the gross humor; strange cameos from the likes of Jerry Stiller, Paul Reubens, David Ogden Stiers, and Megan Mullally will satisfy everyone else. (68m) *West Newton, Arlington Capitol, suburbs.*

★★★TOUCHING THE VOID (2004). In 1985, Joe Simpson and Simon Yates became the first — and they remain the only — persons to climb the Siula Grande peak in Peru. What would be an impressive achievement in itself becomes all the more extraordinary as the events of *Touching the Void* unfold. Told through interviews with Simpson and Yates and through re-enactments of the climb done with actors, director Kevin Macdonald shows how Simpson broke his leg on the way down the mountain, putting his life and Yates's at risk. Yates unwittingly sends Simpson over a huge crevasse, where he dangles until Yates realizes that cutting the rope is the only way to save his own life. In a controversial move, Yates sends Simpson to an almost certain death. That we know Simpson has survived this ordeal makes none of this less incredible. His will to survive, and his determination to make it down the mountain through excruciating pain, is awe-inspiring. Although Simpson tells his story with typical British reserve, the dramatization, with Brendan Mackey shining in a mostly wordless role, shows him falling repeatedly on his broken leg and screeching in pain. His survival, though certain, is still thrilling. (106m) *Copley Place, Kendall Square, suburbs.*

★★★LES TRIPLETTES DE BELLEVILLE/THE TRIPLETS OF BELLEVILLE (2003). Sylvain Chomet's charming animated film, a hit with audiences at Cannes, stars a clubfooted grandmother and her obese dog whose determination knows no bounds. They set off in pursuit of her grandson, Champion, who disappeared while competing in the Tour de France, kidnapped by mysterious men in black suits. They wind up in the city of Belleville, where they team up with a trio of ancient singing sisters to free Champion, whose apparent inability to do anything other than ride a bike sets the tone for the film. Virtually dialogue free, *Les triplettes* is full of funny and bizarre images, often in the same frame, like the nefarious henchmen whose enormous square shoulders cause them to merge them into one hulking figure as they walk side by side, or the triplets performing in a nightclub with a refrigerator, a newspaper, and a vacuum cleaner instead of instruments. Like the film, their music, a kind of freestyle jazz, is pretty sweet. In French with English subtitles. Oscar-nominated for Best Animation. (78m) *Copley Place, Kendall Square, Coolidge Corner screening room, suburbs.*

★1/2 21 GRAMS (2003). Maybe there should be a filmmaking rule that if you have a heart transplant, you can't also have a hit and run, a recovering alcoholic and ex-con who's a born-again preacher, a botched abortion, and so on — which is just part of what happens in Mexican director Alejandro González Iñárritu's Hollywood debut. The man with the bad heart is Paul (Sean Penn), a professor whose ailment is a metaphor for his fading relationship with his wife, Mary (Charlotte Gainsbourg). The woman devastated by the accident is Cristina (Naomi Watts), who now alternates between rage and self-pity. And the preacher with the checkered past is Jack (Benicio Del Toro), a hard-luck case whose faith is tested by extravagant plot devices. Iñárritu uses the same handheld camera and skewed chronology he did in *Amores perros*, and his style is seductive as long as the story lines remain separate and unclear. Once it all comes together, however, the payoff is silly hysteria. Neither does he rein in his actors — maybe another Hollywood rule should be that you can't have two scenery chewers like Penn and Del Toro on screen at the same time. It's as if Iñárritu and like-minded "serious" filmmakers felt the need to compete with mindless blockbusters by cranking up the emotional and stylistic equivalent of special effects. The title refers to the amount of weight a human body loses at the time of death, or, as some believe, the weight of the soul. If so, *21 Grams* is about 20 grams light. Oscar-nominated for Best Actress (Watts) and Best Supporting Actor (Del Toro). (125m) *Copley Place, Somerville Theatre, suburbs.*

W

WARIKO, LE GROS LOT/WARIKO, THE JACKPOT (1994). The good news in this film from the Ivory Coast: policeman Ali's wife has bought what turns out to be a winning lottery ticket. The bad news: they can't find it. And by the time they do, their house is flooded with relatives looking for a piece of the pie. Fadika Kramo-Lancine directs. In French and Bariba with English subtitles. (90m) *Saturday at the Museum of Fine Arts.*

★★1/2 THE WEATHER UNDERGROUND (2002). Despite its title, this documentary from Sam Green and Bill Siegel about the violent radical outfit responsible for a series of bombings during the 1970s doesn't go much below the surface. "The Vietnam War made us crazy," sums up one ex-member, explaining why the group split in 1969 from the Students for a Democratic Society, which boasted some 100,000 members, and set off on a 10-year spree of quixotic "revolutionary" violence that left the powers that be entrenched and vindicated and all opposition scattered and disgraced. The filmmakers don't push for deeper explanations, and neither do they pry much into the possibility that these would-be revolutionaries were merely playing into the hands of the FBI and the Nixon White House. Interviewed now after years of notoriety, concealment, imprisonment, and obscurity, former leaders Bernardine Dohrn, Bill Ayers, Mark Rudd, and others seem a lot less cocksure now than they did 30 years ago — at least, to judge by the archival shots of them issuing manifestos after setting off (non-lethal) blasts in the Capitol Building and the Pentagon. Rudd, who now teaches math at a community college in New Mexico, seems downright guilt-stricken — not so much over the damage the Weather Underground's puny blows against the empire inflicted as over its failure to affect the ugly course of history. "We didn't know what to do," he admits. But if this film is a flawed look at a crucial cultural turning point, it's still required viewing for anyone wondering what can be done today. (92m) *Thursday at the Museum of Fine Arts.*

WELCOME TO MOOSEPORT (2004). Tom Meek's review is on page 5. *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

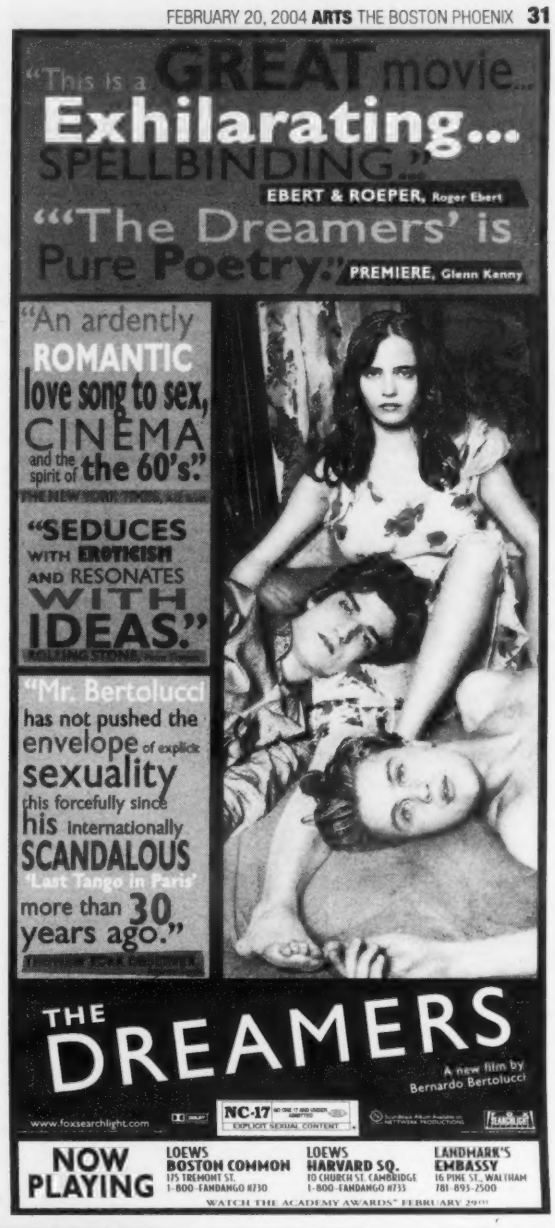
★★WET HOT AMERICAN SUMMER (2001). In what looks like a labor of love, perhaps of the unrequited onanistic variety, David Wain and Michael Showalter of MTV's *The State* (which first broadcast in 1981) have put together what amounts to *Scary Movie* in a time warp, parodying bad old movies that made little impression in the first place. Set on the last day of summer vacation two decades ago at Camp Firewood, Maine, *Wet Hot American Summer* lampoons *Mork & Mindy*, the music of Journey and Styx, bestselling parodies of *I'm OK, You're OK*, the Dungeons and Dragons fad, and high-school productions of *Godspell* (1981 also brought us the inauguration of Ronald Reagan and the first inklings of AIDS). The talented cast — including Janeane Garofalo, Molly Shannon, Paul Rudd, and Christopher Meloni — is featured in a series of cliché-busting skits that range from the hilariously inane to the merely inane. A few bits, such as a montage of what the camp counselors do in an hour on the town, a minimalist motorcycle chase scene, and a very traumatized Vietnam vet, aspire to the absurdity of a zen koan. But most of this film will appeal to those who, when they say they don't make movies like that anymore, are referring to Bill Murray's *Meatballs*. (97m) *Weekend midnights at the Coolidge Corner.*

WIR HABEN VERGESSEN, ZURÜCKZUKEHREN/WE FORGOT TO GO BACK (2000). Peter Keough's review of the HFA's "Young Turks of the German Cinema" is on page 5. In German with English subtitles. (59m) Screens with Fatih Akin's **"Getürkt/Weed"** (1996/12m), in which a German immigrant who spends summers with his mother by the sea tries to get an acquaintance to visit him by promising the title commodity; he doesn't have any, so he substitutes weeds from his mother's garden. *Friday and Tuesday at the Harvard Film Archive.*

Y

LES YEUX SANS VISAGE/EYES WITHOUT A FACE (19560). Chris Fujiwara's review is on page 3. In French with English subtitles. (b&w/88m) *Kendall Square.*

★★1/2 YOU GOT SERVED (2004). Although the dance sequences are impressive, and Christopher Stokes, the writer/director, includes a good number, the rest of his film is often unintentionally funny. The predictable plot revolves around two best friends (Omarion and Marques Houston of B2K and IMX, respectively), their dance crew, and the challenges they face leading up to the film's climactic dance competition. Will they win? Take a guess. Omarion and Houston make a half-hearted effort at developing their characters, but there's not much anyone could have done with the script they were handed. And though they try hard to look cool dancing outside during a thunderstorm, they're no Gene Kellys. The dance contests have an energy the rest of the film lacks — too bad the dancing occasionally breaks out into a terrible movie. (93m) *Boston Common, Fenway, suburbs.*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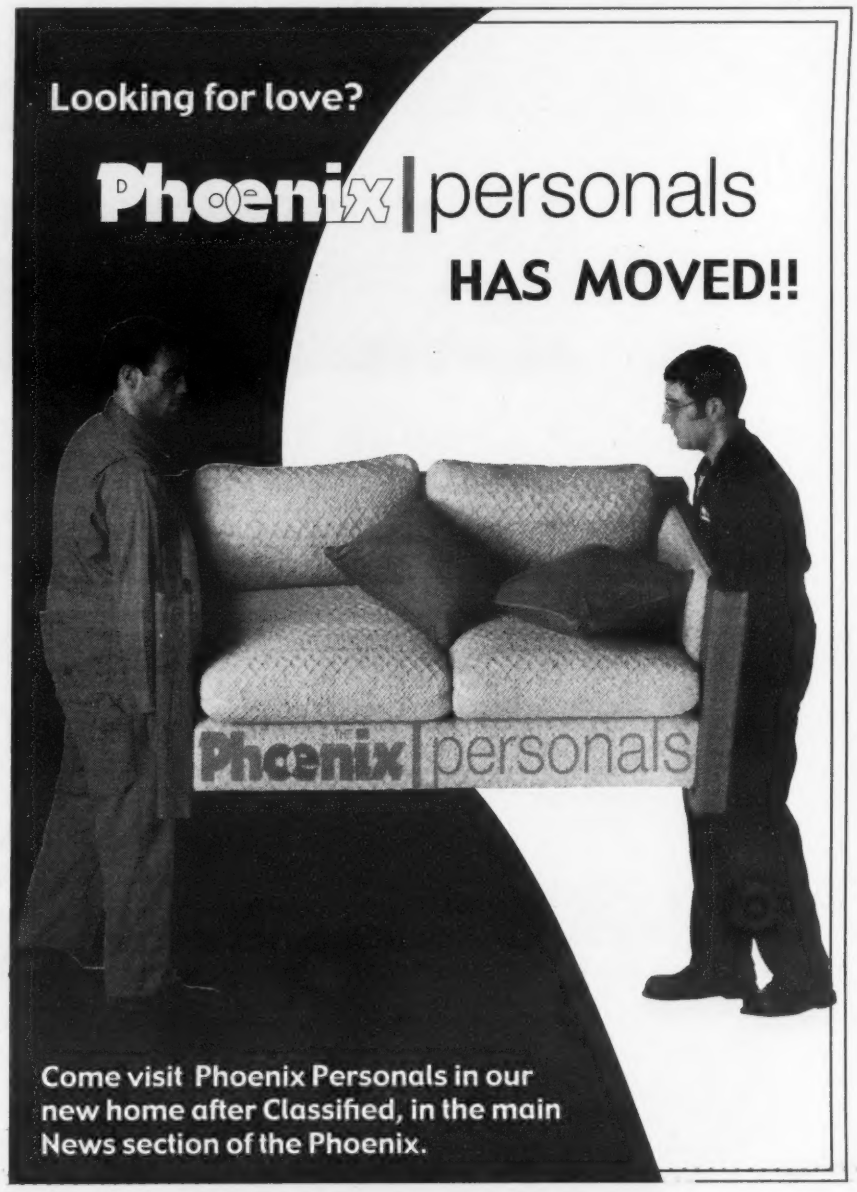
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